

[1955]

MRS. RAFAEL NAVAS

316 East Sixty-sixth Street, New York 21, N. Y.

Dear Edith:

The statement about Mair's portfolio and the Cape Split watercolor (1939-1942) is the kind of thing I wanted. The label was finished. I incidentally my typist approved of it - so must make sense to the layman!

You will have to make another stencil before Dec 31, 1956!

The W. of Wichita will not ask for a renewal of the contract with the City of Wichita to direct the Museum. In fact they do not want it at all. A new setup must be worked out, not so easy with ~~politicians~~ <sup>politicians</sup> in the City Building. Various persons interested in the Museum have become very

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[Aug. 1955]

Mrs. Joseph Gersten  
20 Highland Terrace  
Brockton, Massachusetts

Dear Edith,

Joe and I always look forward to the pleasure of being with you. The time never seems often enough nor long enough, but we're grateful for every opportunity. This past weekend was no exception - many thanks for a thoroughly delightful visit. The fact that Brockton suffered no loss of telephone or electricity only made our experience with you seem more of a lark!

I do hope that the remainder



PA

Aug. 19<sup>th</sup> 1955

Dear Mrs. Nafert,

I should have written to you well before this, but, as you know, we have <sup>had</sup> much to occupy us lately.

Once a picture hangs on our walls, it's glued there and so the O'feefe just won't come down. It's just wonderful and living with it has made it more so.

Will you please



# THE HOME INDEMNITY COMPANY

KENNETH E. BLACK, PRESIDENT



59 MAIDEN LANE, NEW YORK

August 10, 1955

Downtown Galleries, Inc.  
32 East 51st Street  
New York, New York


File # 301-13281  
Claimant: William Haith  
Assured: Downtown Galleries, Inc.  
Accident: May 9, 1955

Gentlemen:

Kindly complete enclosed re-imbursement request forms for wages paid to the above captioned employee during his period of disability.

Thank you!

Very truly yours,

  
Richard Attilio  
Examiner  
Metro Comp Claims

RA:hv  
Encl.

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August seventeenth,  
1 9 5 5

Mr. D. S. Defenbacher, President,  
California College of Arts and Crafts,  
Broadway at College Avenue,  
Oakland 18, California.

Dear Dan:

It sure was good to hear from you after this long, long lapse.

Much as I would like to help with the fine idea that you have outlined, I would be a worthless go-between in this situation as Joe is not very fond of me. As a matter of fact, I haven't seen him for over a year and would be reluctant to make a fresh contact with him. He and I just don't click.

Have you tried any of the large number of foundations which are so eager to spend their money and can't seem to find much in the way of art? There is always the Carnegie, Jock Whitney and Rockefeller - all of whom come through occasionally for culture.

I am very eager to learn about your new house and this new domesticity. Keep up the good work and how do you like your job?

My best to Ann.

Sincerely yours,

egh-k.

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(2)

CHARLES GORDON BEARCE  
EIGHTY-SEVEN PORTER STREET  
MELROSE 76, MASSACHUSETTS

the express company is four to five days. Allowing a week they should be at Snake University Wednesday Aug 29. I suggest that you ask the university to notify you of their arrival.

I am pleased that the sketches could be shipped assembled. The time required for me to assemble them was about 24 hrs minimum and I believe this time would have been doubled at the University. Considerable time has been saved.

I believe three days should provide ample time for mounting the paintings. Please do not quote me.



*ARB*

August tenth,  
1955

*Pl let me know 5 out*

Mr. Charles E. Buckley,  
General Curator,  
Wadsworth Athenaeum,  
Hartford 3, Connecticut.

Dear Mr. Buckley:

Thank you for your note.

As the gallery is closed and I am at my Connecticut home,  
I cannot give you the information you request but shall  
do so after September sixth, when I get back to the grind.

Meanwhile, let me congratulate you on your new post.  
While I have never seen the galleries, we have had occa-  
sion to send exhibitions there and I have heard the most  
pleasant reports. I hope you will be happy in Manchester  
and that we shall have the pleasure of working with you  
in the future.

Sincerely yours,

egh-k.

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**List of boxes in which Art Show Pictures were sent to Budworth:**

**BOX # 5**

Dancer in the Night  
From the Plains  
Wonderment  
Music of the Orient  
Pasha and His Cat — **B**  
Main Scrub Pines  
Everyman  
In the Cabin

**BOX # 4**

✓ Abandon Treasures  
✓ Fakirs  
✓ The Arch of Triumph  
✓ Medium Still Life  
The camp cook — **B**

**BOX # 3**

Castles in the Air — **B**  
Dancing Trees  
Ecstasy — **B**  
In Repose  
White Cockade — **B**  
Scholassagasse  
The Red One  
Skyline  
In the Province

**BOX # 2**

Above the Excavation  
Western Industrial  
Yellow Fall  
Wind See and Sail  
Nana — **B**  
City Movements  
Mount Washington

A total of 29 pictures were packed.



Mrs. Samuel Harrison  
394 Woodbridge Avenue  
Buffalo 16, New York

knows the facts - and I would like  
to keep this entire project on a high  
plane.

I do hope we can get together  
on this. It means a great, great  
deal to me - and to our entire  
community.

With very special regards and  
best, best wishes,

Sincerely and gratefully.  
K. M. Y.

August sixteenth,  
1 9 5 5

Mr. Frank Perls,  
350 North Camden Drive,  
Beverly Hills,  
California.

Dear Frank:

Although I know you are in Europe at the moment, I hope there will be someone at your gallery who opens your mail and follows through.

As you know, ~~Warner~~ could not be included as he had had a number of one man shows in New York. Robert Chuey was included in our newcomers exhibition several years ago and cannot be introduced again. Thus, we have narrowed down the list to the McCarrell "Table Top", 48x36, Oil, \$300. and Channing Peake, "Santa Ynez Valley", 29x39, Oil, (no price given, please supply).

Breugher has been instructed to pick up the pictures very shortly and, again, I hope that there will be someone at the gallery to deliver the pictures to him, as well as the two photographs - which I need desperately for publicity, etc.

Have fun.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



MRS. RAFAEL NAVAS

316 East Sixty-sixth Street, New York 21, N. Y.

Dear Edith:

Only today have I heard of your mother's death. She had suffered a long time, so that one cannot be sorry that the suffering is finished. But the finality of life is sad, despite remembrances. You will know ere this reaches you that the "Met" ran all around to return to its own presences for its new director. I have heard that their first choice was Dan Rich, and Phillip Adams was seriously considered. His own institution raised his salary. I wonder whether Mr. Rimmer can have any interest in contemporary

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Mr. Lloyd Goodrich,

- 2 - August 2, 1955.

to study the original blueprints and instruction sheet, which I have asked Stuart to forward to him.

And so, this is all the news to date. Is there any chance of having you and Edith come up for a weekend? (If I promise not to mention the word mural or art).

My best regards,

Sincerely yours,

encl.  
\*encl.

\*Copy of letter to Mr. James Elliott, Aug. 2, 1955.

My only immediate problem now is to keep Stuart from blowing his top, as he has completely worn over by Constant. I have written to Stuart at length explaining the situation and also pointing out the fact that Constant had originally agreed to send complete instructions for applying the canvas on the sketches. Now with Constant's further instructions to him (Boris) there should be no complication in this respect. It is an intelligent and efficient as Harvey said. It might be an idea to pay Constant a token fee for his assistance. In any event, Harvey felt nothing should be said to Constant or Boris until Elliott will have had an opportunity



# EERO SAARINEN AND ASSOCIATES

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WILLIAM V. LINDE A.I.A.  
S. GLEN PAULSEN

AR  
PR  
ER

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August 18, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have checked our files to see what happened to the last bill for the Stuart Davis mural at Drake.

The bill arrived here on May 25 and was immediately sent to Gardner Cowles. I cannot imagine why it has not been paid, unless the Cowles family want to see the mural first. However, the contract clearly calls for a 40% or \$6,000.00 payment on completion of the mural.


Why don't you send a duplicate directly to Cowles at the Cowles Foundation, The Register and Tribune Building, Des Moines, Iowa

Sincerely yours,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy  
Joseph N. Lacy

JNL:jes

 South West Harbor ~~estate~~ 225 Ring 3

Tobermory  
Granberry Isles  
Maine through 10 September  
2 August 1955

Dear Miss Halpert:

Your kind letter of June 22nd reached me up here at our summer home, and under the handicaps of infrequent mails and vacations of my secretary\*and myself, and I must add of our insurance broker, I am sorry to report no progress as yet on the O'Keeffe cleaning and trucking bills.

The I C A would not have a moment's delay if I were back in Washington; but to simplify matters, I have asked my treasurer to advance the payment from the I C A budget or the settlement, whichever can be cleared the sooner.

In case the claim is settled direct before your gallery reopens in September, I shall have Mrs Keck paid directly.

With all good wishes for a wonderful summer, and with many thanks, I am

Yours sincerely,

[The ICA is closed also  
July and August.]

Robert R. R. R.



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Mr. Milton C. Rose,

- 2 -

August 17, 1955.

I am sure that Mr. Wright could provide a complete outline for such a project if your office could decide to communicate with him. I ascertained that he plans to remain East until about the twelfth of September and can be in New York by appointment at any time. His current address is Chatham, Massachusetts (until September first) and the telephone number there is Chatham 18.

My only interest in this project is a standing one of encouraging publications on American art and, therefore, I am acting as an intermediary.

Sincerely yours,

egb-k.

The first thing I thought of when I saw the title of your letter was "American Art". I have been thinking about this for some time now. I have been thinking about the fact that we have a very rich and varied art scene in this country, but that it is not always recognized as such. I have been thinking about the fact that we have a very rich and varied art scene in this country, but that it is not always recognized as such.

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August tenth,  
1 9 5 5

Mr. Potter,  
Wappingers Falls,  
N. Y.

Dear Mr. Potter:

You may recall our conversation about the floor boards which you acquired, together with panels, etc., from an old tavern dated between 1740 and 1760.

I have just received a note from Mrs. Webb, asking for further details - whether pine or oak; width and length per board and number available, as well as price. Evidently a good deal of it could be used, but it is important that I get the information very shortly.

Thank you for your courtesy.

Sincerely yours,

egh:k.



August 19, 1955

Edith Gregor Halpert  
Director, Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith Halpert:

The acceptance of my painting "The Iron Fence", 36x50, \$200 for your exhibition "Introducing Los Angeles Painters" pleased me very much indeed. You will note a correction in the spelling of my last name, it is Curt Opliger. Insertion of an "n" to make an "ing" of the ending is a common error.

I am sorry to say that I will be unable to furnish an 8x10" print of the painting since I have not had the painting in my possession since the day the paint dried. I am enclosing a 2x2" Kodachrome of the picture however, whatever that may be worth to you.

I am making arrangements to deliver the painting to Bruegher's tomorrow morning after picking it up at the Los Angeles County Art Institute.

I sincerely wish I might be present for the opening of the exhibition but am sure it is out of the question what with my duties pressing me at the University before the Fall semester commences. Though I have no addresses to furnish you for New York, I would appreciate several copies of the catalog for myself. Thank you very much, and best wishes for a successful showing.

Sincerely yours,

Curt Opliger  
2204 Ayr Street  
Los Angeles 39, Calif.



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Brougher

- 2 -

August 16, 1955.

The others, now listed, will deliver the pictures to you directly.

AMATO, Sam	"Presentiment"	
BRUNDEL, Bettina,	"Fragments of Infinity"	
DARROW, Paul,	"Disturbance"	
KAMINSKI, Joseph,	"Landscape"	
LOWE, David L.,	"High Noon, Seville"	
MURDOCK, Chlee,	"Composition"	
NUNES, Gordon M.,	"Dark Room"	
OPLINGER, Curt,	"The Iron Fence"	
PIKE, Marion,	"Self-Portrait"	
WAYNE, June,	"Study for The Messenger"	

I am under the impression that only one painting was to have been picked up from Perl's originally and that the gallery is now closed. However, there must be someone who can ascertain when the porter reports daily so that the painting by Channing Peake may be included.

I hope that you can get these out very shortly as in many cases we have no photographs nor complete information, thus holding up our catalog - which should be on the press next week. I shall be grateful for your cooperation in speeding up the delivery to the above address.

Unfortunately, I have mislaid the Art Association list. If you will call Miss Helen Waddeman, the Director, she will deliver to you the pictures she has ready for you. These will be among the artists I have listed under miscellaneous.

Sincerely yours,

egh-k.

DATE OF DELIVERY:

NAME OF ARTIST:

NAME OF PURCHASER:

NAME OF GALLERY:

NAME OF ARTIST:



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August tenth,  
1955

Miss Muriel Oxenberg,  
The Metropolitan Museum of Art,  
New York 28, N. Y.

Dear Muriel:

How are you?

Before Bob left for his vacation, he wrote stating that the Museum owns two collages by Arthur Dove - portrait of Ralph Dusenberry and "The Hand Sewing Machine".

I have already written to O'Keeffe, explaining that these delicate objects will be transported by hand and she need not be worried about any possible damage. Either Lawrence or John Marin, Jr., will pick them up and will deliver them with great gentility.

Since the show doesn't open until November, this is merely a routine second request so that we may plan our cataloging, etc.

I hope that you had air conditioning at the Met and managed to be comfortable during the mean weather.

My best regards,

Sincerely yours,

egh-k.

JUNE C. WAYNE, 1365 Londonderry Place, Los Angeles 46, California

August 20, 1955

Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your invitation to participate in the exhibition  
"Introducing Los Angeles Painters". I have delivered STUDY FOR THE  
MESSENGER to Brugger.

The painting is oil on canvas, 30X36" (framed 38X44"), and should  
sell at \$500. (I can get that easily here, but am quite willing  
for the gallery commission to come out of this sum to maintain the  
proper price.)

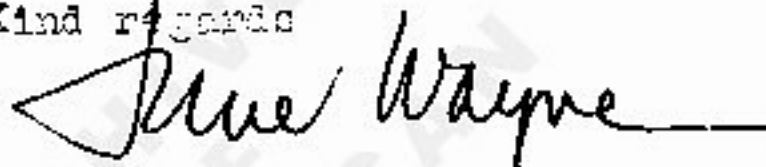
I believe the data I gave Fred Wight is pretty accurate. I have  
received two Honorable Mentions this month, one for the painting  
of STUDY FOR A MESSENGER, and one for a print of the same name.  
This work seems to especially appeal to people, though I don't  
consider it a major effort.

I would appreciate knowing when the exhibition is to take place,  
as I do have a list of people to send catalogues to..(It will take a  
day or two to compile).

I confess to a certain unease about showing the painting all alone.  
My work is outside the current streams, and I wonder whether the  
painting won't simply look aberrant to people who do not know my  
context. Well...I shall relax, not worry, and feel content that  
at least I know what I am doing.

There is an outside chance that I might be in New York in October,  
but I presume the show will have come and gone by then. In any case  
thank you for your interest and courtesy.

Kind regards



P.S. I enclose two prints (photos) though I believe the theme is  
too ephemeral to reproduce well.

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# THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

Founded 1909  
Incorporated 1916  
as a non-profit  
Educational Institution

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## DIRECTOR

THOMAS M. NESSER

August 15, 1955

Mrs. Edith Halpert  
The Halpert Foundation  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The labors, at last, are completed and you will find enclosed herewith the tabulated results of your questionnaire.

As we point out in a brief introductory resume, no attempt has been made to evaluate the results or to judge the reliability of individual replies. We suspect strongly that errors have been made in some cases by the parties filling out the questionnaire, and are, of course, equally well aware that the incompleteness of returns will strongly affect any general deductions that may be based upon our findings. Still and all, with the limitations mentioned, useful information has been secured and we are glad to have been instrumental in acquiring it.

With the completion of the tabulation, we consider that we have discharged our obligations and that any additional work that may need to be done, such as publishing of the information, will become the subject of separate negotiations. Please do not hesitate to call upon us if you find that additional clarification is in order.

With best regards.

Very sincerely yours,

Thomas M. Nesser  
Director

cc: Mr. Michael Water  
Mr. Julian Levy  
Mr. David Solinger  
Mr. Lloyd Goodrich  
Mrs. Elizabeth Navas

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August nineteenth,  
1 9 5 5

Brugger Fine Arts Forwarding Service,  
2110 West 20th,  
Los Angeles, California.

Gentlemen:

Once again we made an error in the shipping instructions.

The painting by Jans Wayne should be "Study for the Messenger" a much smaller canvas than the 60x50 listed in our letter to you. The smaller picture was in the Laguna Show.

Thank you.

Sincerely yours,

egk.

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August seventeenth,  
1 9 5 5

Professor Constance Perkins,  
Occidental College,  
Los Angeles 12,  
California.

Dear Professor Perkins:

Thank you for your letter.

Almost coincidentally with your letter I received a similar request from John Bauer of the American Gallery. In writing him today, I suggested that he discuss the matter of your exhibition (since he agreed to step aside in favor of Occidental College) with O'Keeffe, whom he plans to visit later this month.

From past experience, I know that O'Keeffe is opposed to having exhibitions of her works shipped to any part of the country and we have been obliged to turn down many requests in the past for that reason. I know, too, that she refuses to appear as a speaker and, in one instance, turned down a doctorate for that reason.

Nevertheless, it would be a good idea, I think, to let the matter ride in view of the time element - until we hear further from Mr. Bauer.

Sincerely yours,

egh-k.

P.S. O'Keeffe may be reached directly at Abiquia,  
New Mexico, which is her permanent home.

August fourth,  
1 9 5 5

Mr. Edward J. Gallagher, Jr.,  
3501 Ednor Road,  
Baltimore 18, Maryland.

Dear Ed:

It was nice to hear from you although you were so utterly businesslike. I am in Connecticut at present and have no records with me. As soon as I visit the gallery - possibly next week - I shall check and send you the proper statement.

It certainly is wonderful to be in the country at this time and away from all the esoteric talk to which I am subjected by writers and some museum people. However, I do miss my nice clients and am looking forward to the resumption of activities on September fifth.

I hope you are having a very pleasant summer and that you manage to get some painting done.

My best regards.

Sincerely yours,

egh:k.

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July twenty-sixth,  
1 9 5 5

Mr. George Wiswell,  
340 East 49th Street,  
New York 17, N. Y.

Dear Mr. Wiswell:

I should be very glad to make an appointment with you sometime after the 15th of September, when I shall resume my gallery activities.

Meanwhile, it occurred to me that you might be interested in the contents of the enclosed booklet - which covers considerable material in connection with the problems of "collecting modern American art".

May I suggest that you write me in September.

Sincerely yours,

egh-k.  
encl.

Mrs. Samuel Hochelson  
394 Woodbridge Avenue  
Buffalo 18, New York

July 26, 1955

Dear Mr. Shahn:

I am writing to ask you to please hold your work which deals with the Arc being brought by oxen into the Tabernacle - Can you please, until we can call our fall meeting together?

Moishe Bressler has just written me telling of his discussing our art project with you. His visit here was Heaven-sent. I can't tell you how delighted I am over his visit and his admiration and affection for you.

In writing me, he says that you have now what you think is a suitable painting for our Center - and that "the next move is yours. The picture is in New York."

I would like to ask you this kindness - that you earmark the painting for us - that I



August seventeenth,  
1 9 5 5

Mr. John Bauer, Director,  
American Gallery,  
900 Wilshire Boulevard,  
Los Angeles 17, California.

Dear Mr. Bauer:

Thank you for your letter.

Since you are planning to visit with O'Keeffe in the very near future, I think it would be best to discuss the idea of either exhibition and to get her personal reaction.

I know that she is not keen about having her paintings travel at any time and we have been obliged to turn down a good many requests in the past for that reason. However, if she should change her mind we may be able to work out something with you or with Professor Perkins.

Yes, I was very pleased with James Leong's exhibition and think you are doing well by having a one man show in Los Angeles. I have great confidence in this young artist's future.

It will be nice to see you in New York.

Sincerely yours,

egh-k.

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COPY

July 29, 1955

I. A. Dinerstein, Attorney  
152 W. Wisconsin Avenue  
Milwaukee, Wisconsin

Dear Sir:

This will acknowledge your letter of July 28th. Mr. Hackert is now in Europe but is expected back in about two weeks, at which time your letter regarding Mr. Rattner's stained glass panel, "The Window Cleaner", will be called to his attention.

Thanking you for your interest, we are

Very truly yours,

KARL HACKERT

by

jon

view to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



Dr. Nathaniel Uhr  
1895 Grand Concourse  
New York

Aug 1/25

Monday.

Dearest,

It's just before midnight. I've  
been down to Edgar's listening to some  
music - and it served only to heighten  
the mood of the day. I've been a  
little sad and lonesome ever since  
I drove away from you and your little  
house this morning. You looked so  
cold and I felt like staying on  
and holding you in ~~your~~<sup>my</sup> arms and  
just existing and being overwhelmed  
by the lovely countryside. Why the hell  
isn't life like that always.

I do hope your little dachshund  
will turn out a pleasure and a good  
companion. I shall call you Thurs.  
evening (unless life interferes)  
Much love. Nat.

August 16, 1955

Mr. Walter Hyden  
11 Kennilworth Terrace  
Greenwich, Connecticut

Dear Walter:

I am so glad that I had an opportunity to meet Fred Wight today. I also had the good fortune of seeing Albert Christ-Janer in the flesh and explained your project to him. He will be very glad to cooperate with you, if you will give further details. He is "stationed" at Vanderbilt Hall and can be reached on extension 8105. Good luck.

It was so nice seeing you Sunday evening. My best to you and Jack.

Sincerely yours

EDM:1



August second,  
1 9 5 5

PO 4  
Mr. Hubert Aquin,  
10175, rue Memier,  
Montreal, Canada.

Dear Mr. Aquin:

As agent for the work of Ben Shahn, I am very pleased with your enthusiasm for the Malraux portrait. A great deal of mail has been received from various parts of the country.

Have you written to TIME asking for a tear sheet? Frequently they are pleased to send it on request.

If at any time Shahn decides to make a silk screen or lithograph, I shall be delighted to communicate with you.

Sincerely yours,

agh-k.

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STATE UNIVERSITY OF IOWA  
SCHOOL OF FINE ARTS  
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

July 28, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

My dear Mrs. Halpert:

We sent a requisition to our Purchasing Office last night for the Stuart Davis, "New York - Paris" painting at the rate you quoted us of \$3,000.

This requisition will issue in a purchase order which should be in your hands in the near future.

When we pack the exhibition we will simply keep this one here.

Your good friends Mr. and Mrs. James Schram were here from Burlington yesterday afternoon and agree with me that we have one of the finest shows yet on our walls and I told them that you are to have the full credit. They heartily approve the choice of the Stuart Davis.

I am leaving almost as soon as I finish dictating this letter for a month of vacationing and I shall head for Canada and Alaska. The thermometer is standing at about 100° here this afternoon. It really seems a good idea.

Thank you again, more than I know how to say, for all you have done to help me have a first class show in the Iowa Memorial Union this summer.

Sincerely yours,

*Earl F. Harper*

Director

eeh:js

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...researchers are responsible for obtaining written permission  
...on both artist and purchaser involved. If it cannot be  
...established after a reasonable search whether an artist or  
...purchaser is living, it can be assumed that the information  
...may be published 60 years after the date of sale.



Mrs. Edith Gregor Halpert  
July 27, 1955  
Page Two

I have to go through Washington and expect to come up Saturday by train, dropping off at Bridgeport at 3:14 PM. This is on the premise that you can bear to see me Saturday and Sunday the thirteenth and fourteenth, although I have had no word and may be flattering myself. I expect to be in New York Monday and Tuesday, then go to the Cape.

In all haste,

Ever yours,



Frederick S. Wight

P. S. A Marin-to-London show seems to be likely, as I hear from Annemarie Pope. That is why I am coming via Washington.

Sunday for dinner at least,  
if I may  
L.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

July 28, 1955

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith,

We have two pictures that might be considered collages, namely a portrait of Ralph Dusenberry, which has some sticks of wood on it and is framed by a carpenter's rule, and we have "The Hand Sewing Machine," which is on metal and has a few pieces of cloth stuck on it. These are both in the Stieglitz collection and I believe would need the permission of Miss O'Keeffe if they are to leave the building. However, such permission has been granted readily in the past.

I am leaving shortly for an August vacation but Muriel will be here and can attend to things.

Kindest regards,

*Bob* -

Robert Beverly Hale

RBH:ea

note to publishing information regarding sales transactions.  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August sixteenth,  
1 9 5 5

Mr. Sam Anato,  
12226 1/2 Ohio Avenue,  
Los Angeles 25,  
California.

Dear Mr. Anato:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
pictures:

\* "Presentiment" 40 x 48 \$500.

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Breughel to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

egb-k.

\* P.S. You did not include the medium. Will you be good  
enough to send me the information at once.

not to publishing information regarding sales transactions,  
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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

August nineteenth,  
1 9 5 5

Mr. James Elliott,  
Walker Art Center,  
1710 Lyndale Avenue South,  
Minneapolis 3, Minnesota.

Dear Mr. Elliott:

Thank you for your letter - and forgive me for not answering sooner.

Lloyd Goodrich has been in communication with Mr. Courtais but to date I have had no word from the former. I hope to receive a note today.

Meanwhile, Mr. Beare advised me that he completed the stretchers in advance of his promised date and that they are being shipped to Iowa today (Friday). It may be assumed that they will arrive the latter part of next week. Thus, we hope to get started on the job by Monday, August twenty-ninth, if we can arrange for Mr. Courtais and Mr. Davis to be there simultaneously. I shall keep you informed with the hope that either you or Mr. Polstad can make corresponding arrangements.

Many thanks.

Sincerely yours,

egh:k.

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THE CINCINNATI ART MUSEUM  
CINCINNATI 6, OHIO

JOHN J. EMERY, PRESIDENT  
PHILIP R. ADAMS, DIRECTOR

August 22, 1955

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Mrs. Halpert:

We are counting on Harnett's "Merganser Duck" for our October exhibition and I have written Badworth to pick up the painting at the Downtown Gallery, which they will do after Labor Day.

As we are taking out insurance now, I would like to know the evaluation of this painting. If I do not hear from you, I will assume that you will carry the insurance and bill us later.

As we want to have the catalog ready for the opening, we need the catalog data, such as size, date, etc. I take it that this painting was once owned by the Butler Institute of American Art.

I was up in Milwaukee and enjoyed my visit with Edmund Lewandowski. He is opening an excellent American show there soon, as you know. I hope to hear from you soon. Many thanks.

Sincerely,

*Edward H. Dwight*  
Edward H. Dwight, Curator of American Art

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August second,  
1 9 5 5

Mr. James Elliott,  
Walker Art Center,  
1710 Lyndale Avenue, South,  
Minneapolis 3, Minnesota.

Dear Mr. Elliott:

Just before Harvey Aranson left for Europe, he telephoned me and suggested that I communicate with you directly about the Stuart Davis mural stretchers.

Charles Gordon Beares of 87 Porter Street, Melrose 76, Massachusetts, is making the stretchers and will ship them, fully assembled, directly to Drake University on or about August 24th. The architect, Mr. Joseph H. Lacy, associate of Eero Saarinen at Bloomfield Hills, Michigan, and Stuart Davis, whose studio is at 15 West 67th Street, New York City, have each been supplied with a chart and instruction sheet by Mr. Beares. I am writing today to Stuart Davis, suggesting that he mail these specifications to you immediately so that you may have an opportunity to study them carefully to ascertain whether they are sufficiently clear to carry on. The rolled canvases are stored in a cool, dry place at Drake University. There are actually three separate canvas sections which have to be applied to the stretchers which, in turn, have to abut and finally give the appearance of a single unified mural. I am sure that Mr. Aranson has explained that to you.

After you receive the specifications, will you be good enough to let me know whether there is any additional information that you require. My summer address is Eden Hill Road, Newtown, Connecticut - until September.

Thank you for your courtesy.

Sincerely yours,

egb:k.

Copy for:  
Mr. Lloyd Goodrich.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



POC *int*  
*more*  
August twenty-second,  
1 9 5 5

Mr. Kenneth Donahue, Curator,  
The John and Mable Ringling Museum of Art,  
P. O. Box 1690, Sarasota, Florida.

Dear Mr. Donahue:

Indeed, we shall be very glad to cooperate with you in connection with your exhibition plans.

As representatives of the artists whose names are printed below, we have - from time to time - arranged either group exhibitions or (less frequently because of the unavailability of paintings) one man shows. In addition, I have organized large exhibitions which include a good many artists not officially represented by the gallery, but part of our gallery stock. To augment our limited inventory, we purchase paintings outright from other galleries and directly from artists, ranging from additional "masters" to young, unknown painters.

In all such cases, we waive the exhibition fee and request a purchase guarantee instead, so that the museum has the advantage of an acquisition rather than an expense. Naturally, the packing, shipping and insurance costs are borne by the museum.

If you have any specific show in mind, please let me know or, in any event, advise me which of the groups you would prefer - the ten or a more inclusive cross-section and the number of paintings and sculpture you can handle at a time.

Sincerely yours,

egh-k.

July twenty-sixth,  
1 9 5 5

*Letter to  
Congress*

Mrs. John A. Pope, Chief,  
Traveling Exhibition Service,  
Smithsonian Institution,  
Washington 25, D. C.

Dear Mrs. Pope:

Much as I dislike having pictures out for a period exceeding a year, I shall agree to the extension just the same. Therefore, the painting may be included in the Boston exhibition.

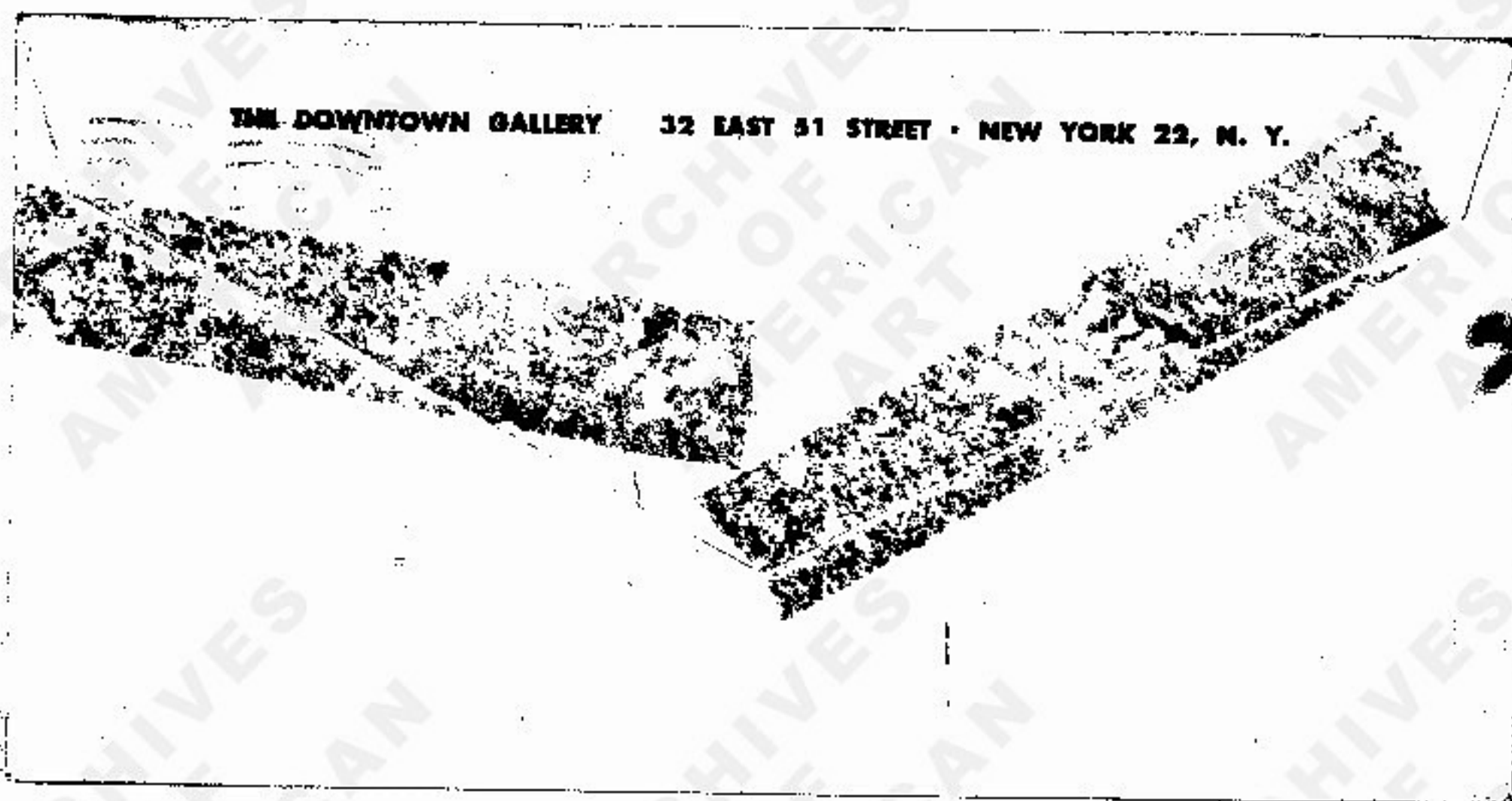
Sincerely yours,

ogh-k.

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

August 3, 1955

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I am sending you photographs (~~herewith~~ or under separate cover-- we shall see how it packages--but in any case by air) together with the information blanks which the artists have filled out. The blanks have the artists' addresses.

You are also receiving, enclosed, two copies of the full list of artists from which you will be inviting. One contains my personal comments, which you may or may not find of help.

We expect to get all this off tomorrow noon, Thursday. You should have it, therefore, by Monday, the 8th, at the very latest.

I am suggesting that you go over the photographic material at once and telephone me either Tuesday or Wednesday. For this reason I have numbered the painters: I thought that you could simply read off the numbers which you are rejecting, which would be less than half. Then if there were one or two which I personally believed should be included (alas, one's motives get slightly mixed, since I must live here) I could take that up with you when I arrived.

As you know, I am leaving next Wednesday, so all this is quite close; but if through some delay you did not act until after I had left, you could still reach my secretary, Mrs. Diane Post, at the Art Department, UCLA. She has been deep in this and could relay word to the packer. As I understand it, you would want in any case to be notifying the selected artists by mail.

Mrs. Post leaves on her vacation at the end of next week; so after Friday, the 12th, it will be much more difficult on this end; but even so I shall have someone in charge. The timing is tight but not too tight for active people like ourselves.

I look forward to seeing you. I have been working as hard as an art dealer, which is tough on a museum man.

Ever yours,



Frederick S. Wight  
Director of the Art Galleries

FSW:dd  
Enclosures

P. S. We must clear up the Perls Gallery requests by telephone as there is no one at the Gallery after next week.

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Law Offices of  
I. A. DINERSTEIN  
152 W. Wisconsin Ave.  
Milwaukee

COPY

July 28, 1955

Karl Hackert Incorporated  
215 West Ohio  
Chicago, Illinois

Gentlemen:

Yesterday in Marshall Field I saw the "Window Cleaner"  
by Abram Rattner.

If the price is reasonable, I would like to own it.  
Will you please let me hear from you at your earliest con-  
venience and oblige.

Very truly yours,

(Signed)

I. A. Dinerstein

IAD:br

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SAFRAI ART GALLERIES  
JERUSALEM, JAFFA RD. 37

payment for pictures sold by us for  
American Artists under the Information  
Media Surety Program. (M.S.A.)

Would you be interested in selected  
works by any of our Outstanding Artists  
such as Jacob Pino (Woodcuts) David  
Hendler (Water color) Jacob Steinhart, (oil and  
Woodcuts.) If yes we are willing to  
send a coll. on consignment.

Sincerely yours.

D. Safrai

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**OCCIDENTAL COLLEGE**  
**LOS ANGELES 41, CALIFORNIA**

DEPARTMENT OF ART

August 9, 1956

Edith Halpert  
Downtown Gallery  
32 East 51st  
New York, New York

Dear Edith Halpert:

The annual conference at Occidental College on the American Southwest and Mexico, held in cooperation with the Rockefeller Foundation, is to be concerned this year with the arts. Although an absolute date has not yet been set, it will be some time around the end of March or the first of April, either just before or after our Easter vacation period which is from March 24 to April 1.

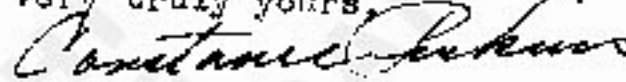
I am writing you because it is our desire if possible to have Georgia O'Keeffe as our major speaker in the field of the visual arts, and to have a small retrospective showing of her work in our gallery at that time. In conversations with some of the museum directors of our area, I learned from Fred Wight that he is planning a large retrospective of Georgia O'Keeffe for which he hopes to write the monograph she so deserves. However, because our colleges are some distance apart, and because it may be as much as two years before he achieves the sizeable showing he is planning, he has said that he does not object to our program and will speak to you concerning it when he sees you this month.

There are numerous problems involved. First, I have not yet written Georgia O'Keeffe to know if she would be willing to come, having been advised that it would be best to communicate with you first. Perhaps you could tell me what address I could best reach her through at this time. Secondly, I do not yet know how much of her work is owned in this area and would be available to us on loan. Our budget is not large enough to meet shipping expenses for any sizeable amount of material from the east. On the other hand, we have only 96 running feet of exhibition space.

Perhaps I should explain that we are a liberal arts college and that our exhibition and conference programs are oriented to meet the educational needs of our student body and community. We are not a sales gallery but are always glad to make information available to potential purchasers. Our policy of exhibition has been to allow the artist to determine the selection of works she desires to have shown. Of course, complete insurance coverage is cared for.

If there is any other information which I can furnish you, please let me know. I shall await your reaction to our proposed program. I can only emphasize the enthusiasm of our administration in its anticipation of having Georgia O'Keeffe with us, and our sincere appreciation of the contribution she has made in her work. So much needs to be done in making the public conscious of our better painters. We would appreciate what assistance you can give us.

Very truly yours,



Constance Perkins  
Associate Professor of Art

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DUNBAR FURNITURE CORPORATION OF INDIANA, EXECUTIVE OFFICE: BERNIE INDIANA  
SHOWROOMS: NEW YORK CHICAGO BOSTON KANSAS CITY LOS ANGELES SEATTLE

CHICAGO: 625 MERCHANDISE MART  
DELAWARE 7-1303

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AUGUST 18, 1955

THE DOWNTOWN GALLERY  
32 EAST 51ST STREET  
NEW YORK, NEW YORK

ATTN: MRS. EDITH HALPERT

DEAR MRS. HALPERT:

ATTACHED PLEASE FIND OUR CHECK AMOUNTING TO \$400.00, WHICH IS  
PAYMENT OF YOUR INVOICE #6999 OF JULY 18TH.

YOURS VERY TRULY,

DUNBAR FURNITURE CORP. OF INDIANA

*R. F. Wake*

RUBELL F. WAKE

RFW:bb



August second,  
1 9 5 5

Mr. Duncan Phillips,  
1600 Twenty-First St., N. W.,  
Washington 9, D. C.

Dear Mr. Phillips:

Thank you so much for your letter.

We, too, are disturbed about shipping the Dove collages and plans to have them picked up by hand shortly before the exhibition is to open are being arranged.

Since neither picture is very large, it will be possible for Lawrence or someone else in the gallery to tote them via train or plane, after packing them carefully so that they are well protected. Naturally, we shall take the best possible care while they are in our possession and will return them also by personal carrier.

My best regards.

Sincerely yours,

egh:k.

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August twenty-second,  
1 9 5 5

Mr. Earl E. Harper,  
School of Fine Arts,  
State University of Iowa,  
Iowa City, Iowa.

Dear Mr. Harper:

My office advised me that your check for the Stuart Davis has arrived. May I thank you for sending it so promptly.

In my previous letters I forgot to inquire about newspaper clippings, which you may have in duplicate. Naturally, I am always interested in seeing what the press has to say about a show.

It was good to hear that the Schrems visited the show and liked it - as well as your choice of the Stuart Davis. Perhaps some civic-minded citizen would present a Shaker to you at some future time.

It has been so nice working with you and it will be a pleasure to cooperate with you at any time in the future.

Sincerely yours,

egh-k.



August 10, 1955.

Dear Elisabeth:

you had several more exhibitions even now that half of us I  
think a year or two ago said of this or that  
Sassanfor has been on all of them. Some reason, some not so good.

I am most grateful to you for your sympathetic note.

The Met news was hardly a surprise, but I am so glad that the decision has been announced as it will stop all the crazy guessing games that have been going on for many months. I was amused to read that Horner refers to contemporary art as something that actually exists. As a matter of fact, I have a feeling that he will try to make himself popular with the younger generation as he is a very smart cookie, as well as an expert in his field. Besides, the Trustees will be more susceptible to recommendations from a new director after having so many "turned-downs".

By the way, did you hear that Buckley (Cunningham's assistant) is now Director of the Currier Gallery? I am spending quite a bit these days for new stencils in this great re-juggling act of 1955.

As soon as I get back to New York, I will look into the Cape Split situation and will give you all the data I find. However, I doubt whether it had been exhibited previously as it was included in the portfolio collection Marin held onto and would rarely show to anyone. These pictures represented to him keys in his development and he used the portfolio as reference continuously. John may know more about it, but I doubt it. In any event, you will get what we dig up.

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Art Galleries

August 8, 1955

*Pl send her  
Henderson address  
to Lenton*

Mrs. Stephen Kelly  
340 East 57th Street  
New York, New York

Dear Mrs. Kelly:

I am distressed to hear that the frame on your painting by Charles Sheeler, *THE MILL*, has suffered damage, and I am only too glad that the painting itself is all right.

We are most anxious to have the frame put in shape for you. Will you kindly have it set to rights by your original framer - or perhaps the Downtown Gallery can help here, as I know that they would be glad to do so. Do let us have the bill when the frame has been put back to your satisfaction; I should be grateful to have the bill sent to us here, in triplicate, to my attention.

I am sorry for this ill chance and want to thank you once more for your generosity to us.

Sincerely,



Frederick S. Wight  
Director of the Art Galleries

/dp /Enc.

cc: Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery

P. S. I am returning the receipt, trusting that you will be able to sign when the frame has been restored.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is deceased, it can be assumed that the information is correct. It is recommended that the information be verified by the researcher.



August nineteenth,  
1 9 5 5

Miss Jane Wayne,  
1365 Lonsderry Place,  
Los Angeles, California.

Dear Miss Wayne:

With some of the correspondence in New York and the balance in Connecticut, there was some confusion between the two secretaries.

I now find that the smaller painting "Study for the Messenger", which I wish to have in the show, was in the Laguna Art Association exhibition. We have since requested Brugger to ship this picture, together with two others, directly from the Laguna Show - obviating the necessity for you to bring the picture to the packer and please be sure it is the smaller canvas as Brugger's instructions may have been mistakenly listed.

Sincerely yours,

egh:k.

Bettina Brendel  
9815 Mattek Ave.  
Downey, California  
Tel. To 1-6550

August 20, 1955

Mrs. Edith G. Halpert, Director  
The Downtown Gallery

Dear Mrs. Halpert,

Thank you for your letter from the sixteenth  
of August. I was pleased to hear, that my  
painting will be included in the show.

The date that you have is correct.

"Fragments of Infinity" 32x48 200.-

I include two photographs of the same  
painting, another one must be among the  
photos sent previously to you.

I am sorry not to be able to see the exhibit,  
but I am sure it will be a good show.

Could you kindly send me three catalogs for  
my personal use.

Thank you so much for your effort and  
courtesy.

Sincerely yours,

Bettina Brendel

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may be published 60 years after the date of sale.



August second,  
1955

Mr. Royal B. Hassrick,  
Denver Art Museum,  
Fourteenth Avenue and Acoma Street,  
Denver 1, Colorado.

Dear Mr. Hassrick:

In referring to my follow-up folder, I found a copy of my letter addressed to you on June second, stating that four photographs of weathervanes were being mailed to you.

Have you had an opportunity to study these and, if so, will you let me know whether you would like to have any of the vanes sent on approval. Meanwhile, will you be good enough to return the photographs of those which do not interest you.

Sincerely yours,

agh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Remove from list  
to put in Four Arts  
at correct  
name  
address*

August fourth,  
1 9 5 5

Mr. Allan McNab,  
The Four Arts Gallery,  
Worth Avenue,  
Palm Beach, Florida.

Dear Allan:

As an original character, all I can say is that you could have knocked me down with a feather. This morning I received from Tom Gagliano a whole batch of clippings about the policy dispute and your resignation. I was truly stunned and disappointed as I had been looking forward to our junket to Havana.

Naturally, I am dying to hear the inside dirt, although I am sure that you were well justified after the tremendous contribution you had made. What about the Four Arts? Do you intend to remain a Floridian or have you any other exciting plans?

How about flying up to Newtown, Connecticut, for a visit and some gay parties? Do let me hear from you. My address until September is Eden Hill Road, Newtown, Connecticut.

Best regards.

Sincerely yours,

egh-k.



F R A N K P E R L S G A L L E R Y

August 13, 1955

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

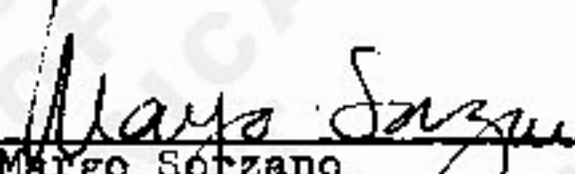
We have arranged to send the following paintings to your gallery for your forthcoming exhibition "Introducing Los Angeles Painters". Frederick Wight of the UCLA Art Department will send the paintings, crated, by Brugger's via Mayflower's trucking service. They will be covered by the gallery's insurance during the entire trip.

ROBERT CHUEY: "Portrait of a Man" 50" up x 39" \$450.00  
CATHARINE HEERMAN "Fantasy" 30" x 24" \$100.00  
JAMES MCGARRELL "Table Top" Appr. 48" x 36"

I understand that you take a twenty-five percent commission on sales.

The gallery will be closed until September sixth as Mr. Perls is in Europe.

Most sincerely yours,

  
Margo Sorzano  
Secretary to Mr. Perls

MS:hs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August sixteenth,  
1 9 5 5

Miss Chloe Murdock,  
724 North Foothill Road,  
Beverly Hills, California.

Dear Miss Murdock:

I have just completed the final list for the exhibition "Introducing Los Angeles Painters" and am very pleased that you will be represented in this with the following picture:

"Composition" 24x36 0 \$200.

So that we may go to press immediately, will you be sure that the data I have is correct. Will you also be good enough to send me by air mail one or two photographic prints of the painting for publicity use.

Arrangements have been made with Draugher to pack and ship the pictures to the Downtown Gallery and I hope you will deliver your entry to him within the next day or two so that he may get started for quick delivery. Thank you for your courtesy.

I hope it will be possible for you to be in New York for the opening and to see the exhibition. If you would like to have us send catalogs to your New York friends, we shall be glad to do so on request.

Sincerely yours,

egb-k.



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August 10, 1955.

- 2 -

Mr. Felix Landau,

keep duplicate clippings for you. We shall have to make this exhibition somewhat smaller than the last because the Los Angeles artists need lots of room for self-expression. Some of the pictures are staggering in size and I am writing to the artists for substitution as it seems unfair to the other participants to have one man hog an entire wall.

Sincerely yours,

Meanwhile the following names are being added to the list and the photographers do not so respond in case instances. All you therefore be good enough to send me photographs of the following:

James - "Winter" 1951, 1952, 1953, 1954, 1955

egh-k.

Also, in the case of the following:

James,  
Bart,  
Bart,  
Bart,  
Bart,  
Bart,

the photographs attached to the slips bear no titles whatsoever and I don't know whether they represent merely "samples" of their work or refer to the blank.

I expect to see Fred Friday but thought that I would expedite matters by writing to you in advance.

Your letter arrived as I was dictating to you. Yes, I am quite excited about the exhibition but regret that I did not make a personal choice since it was always my custom to do so. However, Fred has done a magnificent job and I am quite convinced that I can make the choice from his selection, particularly if I have actual photographs of the paintings. It is too bad that you will not see the show, but I shall try to



708 G STREET, N. W. WASHINGTON 1, D. C.  
NATIONAL 8-1739



MICKELSON'S

FINE PICTURE FRAMING

August 10, 1955

Princeton Press, Inc.  
270 LaFayette Street  
New York 12, New York

Gentlemen:

We read the article appearing in the  
Washington Evening Star of Sunday, August 7, on  
"A B C for Collectors of American Contemporary Art"  
by John I. H. Baur.

Please send us ten (10) copies of  
this booklet, for which check is enclosed for \$1.00.

We think this might be a very good booklet  
to give our customers. What would the cost of  
1,000 booklets be to us, and would it be possible  
(with your permission) to have our name imprinted  
thereon, either by you or our own printer, and the  
cost for imprinting, if any?

Very truly yours,

*Sidney S. Mickelson*  
Sidney S. Mickelson, Manager  
MICKELSON'S

SSM AFB

1 encl. check #5900

FEATURING

Mickelson's "Invisible"

GLASS

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may be published 60 years after the date of sale.



# **SURVEY OF CONTEMPORARY AMERICAN ART**

**COMMUNITY SUPPORT** - Museums replying: 68

<u>Sources of Funds</u>	<u>Museums Receiving*</u>
Business & Industry	15
Local Collectors	20
Clubs	26
Artist Groups	49

NOTE: \*Some institutions checked more than one source.

**SALE OF CONTEMPORARY AMERICAN ART** - Museums replying: 85

<u>Sales Promotion Method</u>	<u>Number of Museums</u>
Sales Gallery	14
Special Sales Person	13
Special Local Exhibitions	41
National Exhibitions	14
Miscellaneous Other Methods	37

Total Sales per year:	\$138,145
Average Sales per museum, per year:	1,625

**FUNDS AVAILABLE FOR CONTEMPORARY AMERICAN ART** - Museums replying: 161

Museums with Funds available specifically for Con. Am. Art - 61  
 Museums without such Funds - 98\*

<u>Expenditures (1943-1952)</u>	<u>Totals per year</u>	<u>Average Spent per Museum</u>
Purchases	\$357,807	\$2,222
Exhibitions	607,130	3,771
Cash Prizes	154,345	959
Publications	138,400	860
Lectures	66,570	413
Other Expenses	212,200	1,318
Total	\$1,536,452	\$9,543

NOTE: \*2 museums did not reply

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August 2, 1955

- 5 -

Mr. Nathaniel Saltonstall

August second,  
1 9 5 5

Dear Nat:

Mr. Nathaniel Saltonstall,  
53 State Street,  
Boston 9, Massachusetts.

Dear Nat:

After considerable sturm und drang, I finally succeeded in getting a man to do the work and, at the moment, the upper suite is almost livable. As a matter of fact, it was occupied last weekend - with a couple in the large room and a single in the small - the latter sleeping on a suntan cot. But the bathroom is really elegant and quite complete. The lower section has been functioning as a shower room and laundry, although the partition is not in nor is the ceiling. I must say, however, that all the important elements like the pump, the septic tank and the plumbing were superbly done and the structural work is quite good. You will be somewhat appalled by the change in windows and some extra curricular details which Perkins put in as a bonus. Nevertheless, I am very happy about the whole thing and will find life much simpler in the future.

I can't tell you how grateful I am for your plans and help. Incidentally, doesn't your firm send bills across state borders? I should love to take care of this as soon as possible.

When the cabana is actually completed as to paint and second-hand furnishings, I hope that you will pay me a visit. As a matter of fact, I shall even put you up in the manor house.

This morning I received a card from Tommy and am writing him to quit his job with you for a few days and come along for a visit. There is a bare possibility that I shall be on the Cape about the 15th of the month, when I shall poke in my head to say "hallo".

I hope that you are having a wonderful summer and look forward to hearing from you shortly.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Nathaniel Saltonstall,

- 2 -

August 2, 1955.

Business Stamp  
2 2 0 1

Incidentally, neighbors of mine by the name of Mr. and Mrs. James Townsend Russell may communicate with the Colony for reservations. I think you will like them.

Sincerely yours,

Mr. Nathaniel Saltonstall,  
23 State Street,  
Boston 6, Massachusetts.

Very truly,  
John Ford

egh-1k.

After considerable study and thought, I finally succeeded in getting a map to the town and, at the same time, the upper side is almost finished. As a matter of fact, it was completed last weekend - with a couple in the large room and a study in the small - the latter sleeping on a summer cot. But the hot room is really elegant and quite comfortable. The lower section has been functioning as a shower room and laundry, although the partition is not in the ceiling. I must say, however, that all the important elements like the range, the electric tank and the plumbing were superbly done and the structural work is quite good. You will be somewhat up-rolled by the change in window and some extra curtains. But which which Perkins put in as a bonus. Nevertheless, I am very happy about the whole thing and will find life much simpler in the future.

I can't tell you how grateful I am for your time and help. Incidentally, doesn't your firm send bills across state borders? I should love to take care of this as soon as possible.

When the cabin is actually completed as to paint and second-hand furnishings, I hope that you will pay me a visit. As a matter of fact, I shall even put you up in the main house.

This morning I received a card from Tony and am writing him to quit his job with you for a few days and come along for a visit. There is a bare possibility that I shall be in the area about the 15th of the month, when I shall poke in my head to say "hello".

I hope that you are having a wonderful summer and look forward to hearing from you shortly.

## **SURVEY OF CONTEMPORARY AMERICAN ART**

### **SPECIAL EXTRA EXHIBITIONS - Museums replying: 164**

Number of museums holding regular "Special" shows.....77  
Number of museums holding such shows occasionally.....87

Total of all special shows per year.....488  
Average purchase, per museum\*, per special show....\$1,210

#### **Sources for Special Exhibitions**

#### **Museums Reporting**

A F A	106
Museum of Modern Art	95
Dealers	103
Collectors	90
Other Sources	110

**NOTE: \*Only 24 museums reported purchases from Special Shows.**

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August seventeenth,  
1 9 5 5

Mr. Alan Munro,  
Shelburne,  
Vermont.

Dear Mr. Munro:

When I stopped off at the gallery several days ago, I found the painting which you were good enough to ship.

The painting is indeed worthy of the Shelburne Museum and particularly so because of the local association. It is a characteristic example of the period, well executed, and possibly by someone who made a practice of portraiture.

Because male portraits are less popular than those of women, I would consider \$250. a fair retail price.

Please remember me to your father.

My best regards.

Sincerely yours,

egh-k.

CHARLES GORDON BEARGE  
EIGHTY-SEVEN PORTER STREET  
MELROSE 76, MASSACHUSETTS

Aug. 22, 1955

Mrs Edith Inge Halpert,  
Eden Hill Rd.  
Newtown Conn

Dear Mrs. Halpert.

I had planned to ship the  
stretchers from here Aug 19th. The  
past storm prevented this. As both  
Boston Express terminals were  
partially under water and traffic  
at a stand still I was more than  
pleased they were not shipped.

The stretchers left here today  
and the delivery date according to



August fourth,  
1 9 5 5

Mr. Vladimir Visson,  
Wildenstein and Company, Inc.,  
19 East 64th Street,  
New York, N. Y.

Dear Mr. Visson:

I have just received word from Charles Sheeler to the effect that he will have a painting for the Hallmark competition.

To date O'Keeffe has not decided and I think it would be well to forget her, unless she communicates with me about the matter before September first.

Sincerely yours,

agh-k.

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August nineteenth,  
1 9 5 5

Mr. Joseph N. Lacy,  
Eero Saarinen and Associates,  
Bloomfield Hills,  
Michigan.

Dear Mr. Lacy:

When I returned to Connecticut last night, I received a telephone call from Mr. Deane which delighted me. The stretchers are finished and ready to be shipped today (Friday). They are being addressed merely to University of Iowa, Iowa City, and I suggested that he also put in "for Girls' Cafeteria" - but it might be advisable to mention this to the receiving department at the University.

I am now alerting the technicians and Stuart Davis, allowing about a week for transportation, and am suggesting to Davis that he wire you his arrival date. This will, of course, depend on Mr. Courtauld's departure date as well.

Sincerely yours,

egh:k.

Copy to:  
Mr. Stuart Davis.





## AMERICAN GALLERY

900 WILSHIRE BOULEVARD  
LOS ANGELES 17, CALIFORNIA

WEDNESDAY: 10 August 1955

Mrs. Edith Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
NEW YORK CITY

My dear Mrs. Halpert:

In this morning's mail I have received a reply to my letter of 3 August 1955 addressed to Georgia O'Keeffe. Miss O'Keeffe states that she is sending on my letter to you. (I send you carbon of same letter since I anticipated that some time along the line of progress I should be in communication with you.)

When I learned from George Biddle last May that he would be visiting Miss O'Keeffe, I told him that I one day hoped to have a show of her work in AMERICAN GALLERY. (Years and years ago Alfred Steiglitz had taught me about O'Keeffe.) Mr. Biddle offered to speak with Miss O'Keeffe about such a show. He wrote back what I stated in my first paragraph of my letter of 3 August.

Mrs. Bauer and I expect now to see Miss O'Keeffe on the 25th August.

In addition to writing you, because of Miss O'Keeffe's reply, I should like you to know that only yesterday I talked with Miss Constance Perkins at Occidental College. I knew she wanted to invite Miss O'Keeffe to be a speaker at the Southwest Conference next late March or early April. In connection with this appearance Miss Perkins wants to have a show of O'Keeffe work. She also informed me that Fred Wight is planning a large retrospective show in a couple of years, writing the monograph that Sweeney never wrote.

The reason I talked with Miss Perkins is quite frankly: The owner of AMERICAN GALLERY is one of the oldest living graduates of Occidental College and has a considerable interest in his alma mater. I therefore do not wish in any way to have "complications" with Occidental. In fact I try to work hand-in-glove with the authorities there.

-MORE

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CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA  
*Mayflower 1-7300*

GORDON BAILEY WARSBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

August 18, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

It is true that Ben Shahn has communicated with us about his entry but not regarding its title or the date when it will be finished. I wonder if it may be possible for you to check with him on these points. We would like to have the picture as soon as possible so that I may begin the hanging of the show. Everything has come except these two items, and we are hoping to hear that the Shahn will soon be ready.

My secretary is notifying Budworth to pick up the Stuart Davis at 15 West 64th Street.

Sincerely yours,

*Gordon*  
Director

W:ld

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August twenty-second,  
1 9 5 5

Mr. Lyle E. Ward,  
3212 East 30th Street,  
Kansas City, Missouri.

Dear Mr. Ward:

Thank you for your very kind letter and for sending your photographs.

In 1953 (after 28 years of gallery operation) I changed the program, limiting myself to the ten artists whose names are printed below and transferring the balance of the group with my ex-assistant into a separate unit now called the Alan Gallery, which is independent of the Downtown Gallery.

The only shows of new talent that I have are composed of locality selections - Boston several years ago, Chicago last year, and this year Los Angeles. Having promoted young artists for 28 years, I felt that I had done my share and am now compensating having large annual group shows.

Thus, such as I would like to be of service to you, the plan does not fit into our new program. I would suggest, therefore, that you get in touch with Charles Alan, 32 East 65th Street, New York, N. Y., or any of the other new galleries in New York.

Sincerely yours,

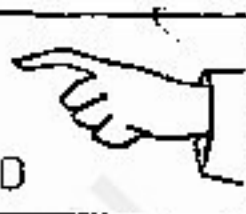
egh:k.

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via air MAIL.



RETURN  
TO WRITER  
UNCLAIMED



Miss Marion Pike,  
913 South Mansfield,  
Los Angeles, California.



*en route to Mansfield*  
7 7423



August fifteenth,  
1 9 5 5

Mr. David L. Loew,  
31952 Pacific Coast Highway,  
Malibu, California.

Dear Mr. Loew:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
picture:

"High Noon, Seville" 24x32 0 \$250.

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Breugher to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

eghbk.





August seventeenth,  
1 9 5 5

Mr. Milton C. Rose, Secretary,  
William C. Whitney Foundation,  
120 Broadway,  
New York 5, N. Y.

Dear Mr. Rose:

In the hope that you have returned from Europe, I am writing you again regarding the publications fund.

In my letter of June second, I spoke of the Boston Museum and of "an excellent man in charge of publications". The man I had in mind was Frederick C. Wight, who at that time was considering a connection with the Boston Museum.

Mr. Wight called on me in Connecticut en route to his family home on Cape Cod and we discussed the matter in detail. He now feels that he would prefer to remain at U.C.L.A., where he heads the museum and the Art Department. He has arranged a change in emphasis in his work at U.C.L.A. to provide more time for writing in connection with exhibitions he has organized on a country-wide scale. The catalogs he has completed, as well as those in progress, include the following artists: Zerbe, Levine, Blume, Avery (Baltimore Museum), Marin, Graves, Hofmann, Feininger, and Dove. The one on Marin, which I am sending you, is his latest contribution and is acknowledged in the art world as one of the outstanding contributions in the field. The last three named are in process.

Many of us feel that Wight is the outstanding writer on contemporary Americans and that these catalogs (which can be elaborated into books) are a vital factor in creating an increased interest in our own culture and that he should be encouraged to continue.

While his publication plans today are tied in with U.C.L.A. press, additional funds are required for color plates and for expenses involved in traveling and in research. These would apply to catalogs for at least three years, when we hope that there would be sufficient propaganda for distribution of catalogs to make the publications self-paying. Until then, a small subsidy is imperative.



This whole transaction turned out to be much more complex than I had expected. My original quotation still stands and if I break even I shall be content.

I believe that everyone is going to be extremely happy with the end result. I wish to add at this point that if any credit is due, you should receive it.

From this point on I believe everything should proceed as scheduled.

Please keep me informed as I am more than interested.

Sincerely Yours  
Charles E. Keane



Aug. 2, 1955  
3212 E. 30th  
Kansas City, Mo.

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Dear Miss Halpert:

As a distinguished art critic and dealer and as director of the Downtown Gallery, I am very much interested in a critical evaluation of a number of paintings for their possible inclusion in some future exhibition at your gallery. I am prompted in seeking your favor in this matter for several dominate reasons. An important first is the knowledge of your fine sense of sponsorship toward many of the fine painters, previously unknown, that the Gallery has represented in the past through such shows as the promising group of Young American Painters exhibitions held several years ago. This is tied in with your well established program of exhibiting the work of a group of top-flight painters periodically, I am quite certain that my former instructor, Miron Sokole has exhibited with this or a similar group. He previously taught painting at the Kansas City Art Institute, and is now living in Woodstock, New York. Quite by chance, I missed meeting you, in the fall of 1950, when you were selected to judge and recommend several purchase prizes for the Artists of the Missouri Valley show held at the Mulvane Art Gallery in Topeka, Kansas. It was immediately after this event that I held a one-man show at the Mulvane Gallery and I have since felt that in missing this fine opportunity of contact with an outstanding dealer for the Eastern market was most unfortunate.

The photographs I am sending to you are of paintings that have been completed over the past five years. It has been suggested that it would be wiser to send these in color, however, since these are already in my possession, I would prefer to send you several originals at a later date, should you have need of them in further consideration.

I hope you will find within these paintings a source of pleasure and contemplation. In these canvases, I have achieved a measure of satisfaction through the use of subjective symbolism in stating a personal imagery that approaches time as the resolving element in the creative development. The painted terms are intended to convey a sense of well being within a temporal plain. The color in this work is subtle and used in moderation much as observed in nature as surreal. This is countered with the use of texture as a factor for the dispersal and refraction of light. The whole should project with the use of light and color, an effect of life-giving property to an image or symbol, derived from a personal concept, and emerging from a universal sense of time, this being a concern of beauty.



August sixteenth,  
1 9 5 5

Mr. Channing Peake,  
Box 164,  
Lompoc, California.

Dear Mr. Peake:

I have just completed the final list for the exhibition "Introducing Los Angeles Painters" and am very pleased that you will be represented in this with the following picture:

\*Santa Ynez Valley 29x39 0

So that we may go to press immediately, will you be sure that the data I have is correct. Will you also be good enough to send me by air mail one or two photographic prints of the painting for publicity use.

Arrangements have been made with Breugher to pack and ship the pictures to the Downtown Gallery and I hope you will deliver your entry to him within the next day or two so that he may get started for quick delivery. Thank you for your courtesy.

I hope it will be possible for you to be in New York for the opening and to see the exhibition. If you would like to have us send catalogs to your New York friends, we shall be glad to do so on request.

Sincerely yours,

egh-k.

P.S. Unfortunately Perlz was not advised in time to make arrangements with Breugher. Can you get the picture from the gallery to deliver to the packer?

\* Would you send me the selling price, which was not included in the printed form.



Whitney Museum

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July 27, 1955

Mr. Henri G. Courtais  
54 West 74th Street  
New York, N. Y.

Dear Mr. Courtais:

Thank you for your letter of July 22nd about the stretchers for the Stuart Davis paintings. The parts of this letter relating to the specifications and measurements should be addressed to Mr. Davis, since the Whitney Museum is not responsible for these technical matters. I have sent the original of your letter to Mr. Davis and have kept a copy for our files. Additional copies have been sent to Mr. H. Harvard Arnason, Director of the Walker Art Center in Minneapolis, who is organizing the Stuart Davis exhibition, and to Mrs. Edith G. Halpert, Director of the Downtown Gallery in New York, which represents Stuart Davis.

About the question of the fee for stretching these canvases, I have talked to Mr. Arnason and I understand that he will be in touch with you shortly.

Sincerely yours,

  
Associate Director

LG:PM

CC: Mr. Stuart Davis  
Mrs. Edith G. Halpert ✓  
Mr. H. Harvard Arnason

HUGO MOCK (1878-1955)  
ASHER BLUM  
ALEX FRIEDMAN

EDWARD F. LEVY  
RICHARD W. BLUM

CABLE ADDRESS  
MOCKBLUM NEW YORK

TELEPHONES:  
7312  
LEXINGTON 2 - 7313  
7314

**MOCK & BLUM**  
COUNSELLORS AT LAW  
PATENT AND TRADE MARK CAUSES  
10 EAST 40TH STREET  
27TH FLOOR

NEW YORK 16, N.Y.

August 19, 1955.

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Att: Mr. Lawrence Allen

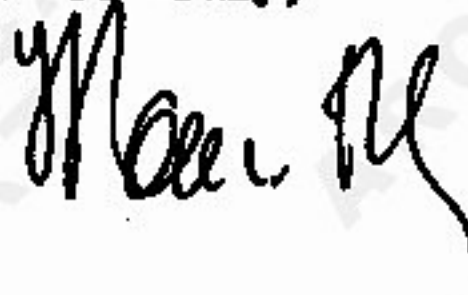
Re : Edith Gregor Halpert, dba.  
L. W. Cushing & Sons  
Ser. No. 672,893  
CUSHING ORIGINALS

Dear Mr. Allen:

Referring to our letter of May 25, 1955, we now  
send you herewith new declaration for transferring the  
above application to the Supplemental Register.

This should be signed by Mrs. Halpert in the  
place indicated, acknowledged before a notary public,  
who must affix his seal, and returned to us for filing  
in the United States Patent Office.

Yours truly,



AF:fs  
Enc.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August 4, 1955.

TO: GEORGEA O'NEILL.

Just for the record - will you let me know  
what you have decided to do about the Hall-  
mark competition.

I gather you are not interested but would like to  
know definitely so that I can advise Visson ac-  
cordingly.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

August fourth,  
1 9 5 5

Mr. Boris Mirski,  
166 Newbury Street,  
Boston, Massachusetts.

Dear Boris:

I have been so eager to hear from you regarding  
Spencer but was not in the mood to telephone during  
the past two weeks as mother was critically ill and  
finally passed away last week.

Will you, when you get a chance, drop me a note as  
I should like to be of some help to Spencer if pos-  
sible. I did write him immediately after, asking  
whether he would like to come here (to talk himself  
out) or whether there was something that I could do  
to be of help.

Also, you did promise to let me know about the  
weathervanes. What's cooking and when are you com-  
ing?

My best regards.

Sincerely yours,

egh-k.



restive under the McFarland  
hit and miss direction. He has  
been dissatisfied, because he could  
not be the "Roland P. Murdock  
Collection" so no use prolonging  
a bad situation. The <sup>ti</sup> initiative  
was entirely President Corbin's.  
The University does not have  
funds to build the Fine Arts  
wing now and may not have  
for some time. Thus ends  
another experiment.

I must have my apartment  
painted before Labor Day and as  
yet the landlord has not  
cleared certain details. So I do  
not know what "liberty" I shall  
have. Many thanks for suggesting  
my visiting you.

August 15th

My best, Elizabeth



# THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 28, 1955

Dear Edith,

Good to hear from you and consoling to know you are out of this sizzling city. I meant to see you at the gallery before you left but each lunch hour it seems has been taken up with one thing or another, mostly devoted to my trip on September 3. There are still hundreds of things to do and I'm afraid I shall be racing until the zero hour.

Karl happened to stop by at the Museum yesterday and we talked about the film. He had told me very little about it up to now and I wanted to get a clearer picture from him. I think it is an interesting project and also worthwhile. I don't know how good a technician he is, either, but the sum he requested is not very large and something of value I think can develop from it. Don't you think it is worth a try? If he is successful he hopes to get either Zigrosser or Lieberman to do the script which will give it additional substance and interest. At the very least, it will be a record of a body of work - although I think Karl can do better than just document it.

I should love to see you and all the new additions in Newtown but I don't know how I can make it. Since I am leaving earlier in September than originally planned I have to close the house by the end of August and it has hardly been opened. It just seems impossible to get anyone to do any work up there.

Hope you have been well and having a gay and relaxing time. If by any chance you are in the city, (although I think it should be avoided in this weather), before I leave, do call me so I can say goodbye, but not forever. We plan to be in Paris first for about 2 weeks, then Italy for about 5 weeks and less than a week in London on the way home. Need I say how excited I am about the whole, whole, thing? ! !

Love and all best wishes,

Sara



August fourth,  
1 9 5 5

Mr. Alfred Frankenstein,  
San Francisco Chronicle,  
San Francisco, California.

Dear Mr. Frankenstein:

Thank you so much for sending me the clipping.

Naturally, I am delighted that your analysis coincides with mine - and that the exhibition looks so well.

I am just on the verge of assembling an exhibition of paintings by artists unknown in New York. Fred Wight who, as you know, is at the U.C.L.A., is doing the preliminary work for me as circumstances made it impossible for me to leave for the west coast. Unfortunately, therefore, the show will be more or less limited to Los Angeles, but some day I hope to have a San Francisco show as well.

Sincerely yours,

eghek.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August twenty-second,  
1 9 5 5

Mr. Bob Wilson, Chairman,  
Contemporary Arts Museum,  
6945 Old Main Street Road,  
Houston, Texas.

Dear Mr. Wilson:

Although the gallery is closed until September sixth, your letter was forwarded to me at my Connecticut address. Indeed, we shall be very glad to cooperate with you in the exhibition scheduled for April sixth through May sixth.

When I return to the city I shall send you a group of photographs, but would suggest, meanwhile, that you obtain from the Whitney Museum or from your own library a catalog of the Kuniyoshi retrospective held several years ago. There are a good many reproductions in this catalog which will give you an idea of his development from an almost oriental folk art to the combination of east and west, which so greatly influenced many younger American artists.

Whereas Kuniyoshi imposed the eastern culture on the west, it made a perfect fusion of the two. John Marin, in his early work particularly, shows a Chinese influence and it might be interesting to select several pictures from that group as well. Again, I would suggest that you obtain a catalog of the Marin exhibition which opened at the Boston Museum. It may be obtained from Frederick Wight (who organized the show and edited the catalog) at U.C.L.A., Los Angeles.

Sincerely yours,

egh-k.



LIST OF THOSE INTERESTED IN OUR PROGRAM, TO DATE.

CHARLES BURCHFIELD  
 GEORGE BIDDLE  
 ROBERT BLACKMAN  
 ISABEL BISHOP  
 ANDREW DASBURG  
 JOSEPH DEMARTINI  
 LEO FRIEDLANDER  
 ERNEST FIENE  
 DALCOMB GREENE  
 WILLIAM GRUPPER  
 EDWARD HOPPER  
 MARTINA HOFFMAN  
 ROCKWELL KENT  
 DONALD KINGMAN  
 JOHN HELIKER  
 KARL KNATHS  
 HENRY POOR  
 ABRAHAM RATTNER  
 FRANCIS SPEIGHT  
 MAURICE STORNE  
 JULIAN LEVI  
 JACK LEVINE  
 SOL WILSON  
 CHARLES UMLAUT  
 KARL ZERBE  
 WILLIAM ZORACH

ADOLF DEHN

A. ARCHIPENKO

MILLARD SHEETS

DEAN CORNWELL

AUG-20-55

AUG-20-55  
 JOHN CARROLL  
 IRICE PEREIRA  
 GWEN LUX  
 STEFAN HIRCH  
 MILTON AVERY  
 CHARLES SHEELER

MILTON AVERY

ANTON REFREGIER

AUG-25-55



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August 22, 1955

TO ALL ARTISTS REPRESENTED BY DUNDEE DESIGNS

First: We would like to clarify the most important point of our program. We will at all times be the artists' representative for television and film work and will manage his or her interests to the best of our ability. We are not the sponsors' representative.

Second: The fee or fees which will be paid to the artists for his or her participation will at all times be greater than his or her expenses, such as travel, insurance, shipping, etc. We are working on this matter now. All will be notified soon as to standard fee.

Third: We will cooperate with other galleries in promoting the artists' interest, but must deal directly with the artists as to contract and other business arrangements.

Fourth: The period of one week for each one-man show allows more shows per year. We in Louisville believe this length of time sufficient for shows in this area. We also believe that we can do greater good with more artists participating each year. The sponsors will also be better satisfied.

Fifth: Due to the scope of our program we must have exclusive television and film rights to all of the artists' works for a period of two years so as to protect all interested parties: artists, sponsors, and Dundee Designs. It is possible that other television and film commitments aside from our gallery can be arranged by us for the artist. Deviation from this agreement will be made at the artists' request if felt to be mutually beneficial.

Sixth: The sculptors' work will have to be restricted to small pieces. This will have to be worked out with each exhibitor.

We would like to have not less than fifteen nor more than twenty-five pictures, depending on size, of each painter's work.

This is not a contract form, but a reply to various questions sent in by numerous artists from all parts of the country who have shown interest in our project.

A contract form will follow later.

Very sincerely yours,

DUNDEE DESIGNS

Robert C. Young

RCY/ky



# THE HOME INDEMNITY COMPANY

HAROLD V. SMITH, President



59 MAIDEN LANE, NEW YORK

August 10, 1955

Downtown Galleries, Inc.  
32 East 51st Street  
New York, New York

Re: Claim # 301-13281  
Claimant: William Haith  
Employer: Downtown Galleries, Inc.  
Date of Acc: May 9, 1955

Gentlemen:

With respect to the above captioned compensation claim, we are herewith enclosing Supplemental Forms of Employer's Accident Report which we will thank you to complete in full, date, sign and return them, in duplicate, to this office on the date your injured employee, the above named claimant, has returned to work.

This is in keeping with the Workmen's Compensation Law State of New York.

Very truly yours

Richard Attilio  
Examiner  
Metro Comp Claims

RA:hv  
Encl.

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c	c
d	c

BROADWAY AT COLLEGE AVENUE  
OAKLAND 18 • CALIFORNIA  
TELEPHONE OLYMPIC 3-8118

## california college of arts and crafts

FOUNDED IN 1907  
STATE ACCREDITED

~~July 20, 1955~~ CHAIRMAN

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Mr. Joseph Hirshhorn  
151 Central Park West  
New York, N. Y.

Dear Mr. Hirshhorn:

Though we have not met I imagine we will sooner or later....our interests in art and our mutual acquaintances coincide heavily.

I have a proposal which I hope will intrigue you.

Painting and sculpture production in the West needs a shot in the arm. It is bogged down in provincialism and inadequate support. However, witness the success of Grace Morley's museum in San Francisco, the West is ripe for a kick in its esthetic pants.

The impetus for progress always comes from strong men who lead the way. Such men are needed out here now.

If I, at this college, would set up a three-year program for visiting artists... teaching, lecturing, public exhibitions, intensified promotion and education, would you help? Think what Ben Shahn, Phil Evergood, Bill DeKooning, Bob Motherwell and Dave Smith could do to this region by being here in a program calculated to fire the young and arouse the old. Tamayo and Matta come to mind as candidates, also. Knowing these men, I am sure they would cooperate....in fact some have so indicated to me.

My college can carry everything about this program except for help on the fees and expenses for the artists. Such help from you would be a tax-deductible item.

I would propose that we write this up as a specific three-year program involving approximately ten artists of our joint choosing. They would be brought out here for periods varying from a month to a year. For each we will set up a teaching and lecture schedule and arrange a major museum exhibition, pulling in the newspapers, critics and other art groups. My guess is that we could cover the project with about \$25,000 a year, of which we could carry half. Your contribution would be earmarked for the artist. Unless my guess on your tax bracket is very wrong, the \$12,500. contribution should not cost you more than \$2500.

Could I talk this over with you on my next trip East?

Sincerely,

D. S. Defenbacher  
President



August nineteenth,  
1 9 5 5

Mr. Henri G. Courtais,  
54 West 74th Street,  
New York, N. Y.

Dear Mr. Courtais:

This morning I received a carbon of the letter addressed to you by Mr. Goodrich of the Whitney Museum. This follows a conversation with Mr. Harvard Arnason of the Walker Art Center, just before he sailed for Europe.

As you know, the gallery has undertaken the expense involved in making the stretchers - a matter beyond our field of responsibility. Since neither the architects nor the foundation which had commissioned the mural will undertake any payments of any kind, the two museums, jointly, - (the Whitney and the Walker Art Center) agreed to pay a nominal sum for applying the canvas on the stretchers. Walker is also supplying the services of a well-trained technician to act as assistant to you. Thus, I hope the arrangements are completely satisfactory now to everyone concerned.

Mr. Beare telephone me to advise that the stretchers were being shipped today (the 19th) via railway express. No doubt it will be a matter of four or five days before they reach. Because we have to correlate all the activities, I should like to know when you plan to go to either city. Both Mr. Davis and Mr. Folstad will have to be present simultaneously and, naturally, have to make the necessary preparations for their departure from the two points. The plan awaits your decision as to date and, of course, you know that it is a matter of great immediacy as we are now about a month behind schedule. The ideal date would be the 29th of August for arrival in Iowa City. Would this be convenient to you?

Will you please let me know either by mail or telephone at Eden Hill Road, Newtown, Connecticut. - Telephone Garden 6-4058. Your courtesy in this matter is greatly appreciated.

Sincerely yours,

egh-k.

August fourth,  
1 9 5 5

Mr. Karl Fortess,  
2 West 15th Street,  
New York, N.Y.

Dear Karl:

While I am not completely clear on the project as outlined by you, I am sure that it will be very worthwhile. Thus, I am enclosing a gallery check for \$400. I believe that is the figure you mentioned.

Do you wish to have the material returned to you or shall I take it to New York where you can pick it up in September. Do let me know.

I hope you are surviving the heat and have managed to continue with your work.

Sincerely yours,

egh-k.  
encl.

P.S. Since this is a gallery check, will you be good enough to send me a receipt, and an acknowledgement as a loan or an investment.

EGH

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July 26, 1955  
5424a Gravois Ave.  
St. Louis 16, Mo.

Downtown Gallery  
32 East 51 St.  
New York 22, N. Y.

Dear Sir:

I am writing you in the request for information pertaining to the exhibit of my paintings in your gallery.

After twelve years of painting, I feel that I am ready for a New York showing. I have exhibited in numerous shows throughout the country plus three one-man exhibitions here in St. Louis. I can send you a list: but of course when all is said-- the paintings speak for themselves. During my formal art training, I studied under or received constructive criticisms from Phillip Guston, Fred Conway and the late Max Beckmann of Washington University in St. Louis, and David Alfaro Siqueiros of Mexico.

I certainly hope we can work something out either in a group or one-man exhibition. I am enclosing a brief personal history. Thank you.

Yours faithfully,

*John Saporita*

John Saporita

Sheeler

August twenty-second,  
1 9 5 5

Mr. Walter M. Aured, Purchasing Agent,  
Research Laboratories Division,  
Box 168, W. End Station,  
Detroit 2, Michigan.

Dear Mr. Aured:

Thank you for your letter.

In confirmation, Mr. Sheeler will complete a painting for the Executive Conference Room in the Research Laboratory at the Technical Center, for the price of \$4,500. The painting will be executed in oil on canvas and will measure approximately 3' x 4'.

The travel and hotel expenses for Mr. Sheeler for the purpose of choosing specific material for his subject matter is a separate item, payable by the General Motors Corporation. The only additional expense involved will be packing and transportation charges for the painting from New York to Detroit, as well as the insurance - which can be included in your own policy, if you so desire, at the suggested figure of \$6,000. This is deemed advisable to offset any discussion and any deduction from the insured price.

I hope these arrangements are entirely satisfactory.

Sincerely yours,

gsk.



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August second,  
1 9 5 5

Mr. Alexandre Rabow,  
547 Sutter Street,  
San Francisco 2,  
California.

Dear Mr. Rabow:

Since both you and I are not functioning in our respective galleries, let us wait until our return to New York September sixth to follow through on the Tanguys.

Sincerely,

egb-k.



10 August 1955

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

Mr. Davis's copy of the stretcher drawings and of Mr. Bearce's letter arrived just after your letter. I have now had a chance to go over the previous correspondence and to discuss the project with our technician, Mr. Folstad. I hope you will excuse a recapitulation on the details but there seem to be a few questions which are still unanswered.

As I understand it, there are three canvases now stored, rolled on drums, at Drake University. Each of these measures 8' x 10' plus unpainted edges adequate for attachment to the stretchers. The three stretchers (each 8' x 10') will be shipped, assembled, to Drake University on about August 24 by Mr. Bearce.

Mr. Folstad, with someone from our curatorial staff, will plan to go to Des Moines shortly after the 24th to attach the canvases to the stretchers and to join these so a single unified mural is effected. To stretch the canvases, Mr. Folstad will need one assistant. He feels an "auto-top" worker, e.g., someone who has had experience putting a canvas deck on a large van, would be the best. Undoubtedly, someone can be hired in Des Moines or perhaps borrowed from the University.

After attaching the canvas to the stretchers and before putting them on the wall, Mr. Folstad suggests that all three stretchers be joined securely. The alternate plan of putting one section up at a time, would present difficulties in drawing the parts together. Incidentally, he pointed out that the molding supplied by Bearce would leave a "V" groove where the rounded edges abut. He feels, however, that he could probably plane these edges to minimize the line.

Although I found no specific mention of it, I assume Mr. Folstad is to also get the mural onto the wall. If so, he would like the following information. Is the work to be framed with strips or molding? What are the circumstances of hanging, the height from the floor, the construction of the wall on which it will be placed and provisions which have been made for supporting and attaching the mural. We would also like to have some idea of what space there will be to work at each end and in front of the hanging wall.

In May, Lloyd Goodrich wrote to Harvey that Stuart Davis would go to Des Moines at the time of installation and on July 18, President Harmon wrote that the artist was willing to supervise the installation. I think it would be a good idea if he did. Would you let me know if there are any further plans on this.

including information regarding sales transactions, is responsible for obtaining written permission from the artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is correct 60 years after the date of sale.



will raise that amount- but I feel there is a great human element involved in this project.

It is for posterity. It is for the elevation and pride and joy of a special group of people that I feel justified in asking that our gifted people make a little concession regarding the monetary value of their works. We cannot go out into the open market and compete with industrial leaders-

When the committee sees your work - (and I know they will love it - for we had <sup>originally</sup> hoped for a Ben Shahn) I shall personally guarantee the money if the amount we now have in our fund falls short of what you think is a reasonable sum for it. Is that satisfactory with you?

Please feel free to communicate with Moishe on this. He

August sixteenth,  
1 9 5 5

Mr. Paul Darrow,  
628 Blanchard,  
Claremont,  
California.

Dear Mr. Darrow:

I have just completed the final list for the exhibition "Introducing Los Angeles Painters" and am very pleased that you will be represented in this with the following pictures:

\* "Disturbance" 48 x 28 0

So that we may go to press immediately, will you be sure that the data I have is correct. Will you also be good enough to send me by air mail one or two photographic prints of the painting for publicity use.

Arrangements have been made with Brougher to pack and ship the pictures to the Downtown Gallery and I hope you will deliver your entry to him within the next day or two so that he may get started for quick delivery. Thank you for your courtesy.

I hope it will be possible for you to be in New York for the opening and to see the exhibition. If you would like to have us send catalogs to your New York friends, we shall be glad to do so on request.

Sincerely yours,

egh:k.

P.S. You did not include the price. Will you be good enough to send me the information at once.



# THE *Johnson* GALLERIES

Chicago's Largest Art Gallery  
PAINTINGS OF DISTINCTION

August 2, 1955

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The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

The Johnson Galleries was recently organized to present the best artists to Chicago. It has a physical set-up that places it on a par with the finest in the country—large, well lit, air conditioned, spread over three floors.

For many important artists, Chicago is unknown territory. They either have never been properly shown here or have had no exhibit in many years.

It is our purpose to open our Galleries to them and to you; to help build their reputations and so make them more valuable to you; to offer a fresh market for sales that most painters sorely need at this time.

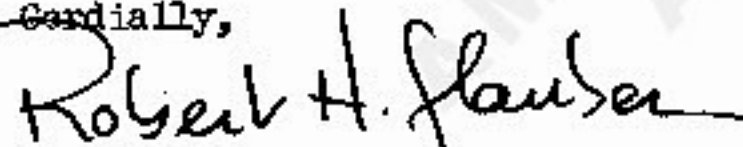
We will be happy to entertain any suggestions from you about possible shows. Do you have any painters who you feel should have a show here in Chicago in the coming year?

We are certain that you understand the economics involved—yours and ours as well as the artist's. Such details can doubtless be worked out to the satisfaction of everyone concerned.

The main point now is to introduce important painters to a waiting Chicago audience.

Have you any nominations from your own artists? We shall be interested in hearing from you.

Cordially,



Robert H. Glauber  
for The Johnson Galleries

RHG:bc

August 17, 1955

Mr. Gordon B. Washburn, Director  
Carnegie Institute  
Pittsburgh 13, Pennsylvania

Dear Gordon:

Floating between New York and Connecticut has made life somewhat difficult. Now that I am in the city I find that the entry blanks are in the country but I am sending the information on to you immediately so that you may have the necessary data.

Stuart Davis has completed his picture which is entitled "READY-TO-WEAR" 42" wide by 56" high. It is ready to be picked up at his studio - 15 West 64 Street - at any time.

I believe Shahn has already communicated with you about his entry.

And so, my best regards.

Sincerely yours

WGL

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EDWARD J. GALLAGHER, JR.,  
3501 EDNOR ROAD  
BALTIMORE 18, MARYLAND

July 28, 1955

The Downtown Gallery, Inc.,  
32 East 51st Street,  
New York 22, New York.

Attention of Mrs. Edith G. Halpert.

Dear Edith:

I am enclosing herewith my check for One Thousand Dollars in full payment for the Painting "Accordion and Horse" by Yasuo Kuniyoshi. Please receipt and return the enclosed bill as I will need it for my files.

I wish to call your attention to the enclosed statement I received a few days ago, and you will note that the correct amounts are filled in with pencil on your statement. Please have your book-keeper check same. The payments unpaid will not be due until sometime in the year 1956.

Yours very truly,

  
Edward J. Gallagher, Jr.

Enclos.- 2 -

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# WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS — A FREE PUBLIC ART MUSEUM — FOUNDED 1842

25 ATHENEUM SQ. NORTH  
HARTFORD 3, CONN  
TELEPHONE 7-2191

July 29, 1955

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

With the enclosed check I have a feeling that I am reaching the end of this long road. I wonder if you would be kind enough to let me know what is left on the Sheeler bill. This is my last day at the Atheneum so please address me henceforth in care of the Currier Gallery of Art, Manchester, New Hampshire. I shall be the Director there after August 15th.

Sincerely,

*Charles E. Buckley*  
Charles E. Buckley,  
General Curator

CEB:jtw

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UNIVERSITY OF CALIFORNIA

Art Galleries  
LOS ANGELES 24, CALIFORNIA

July 27, 1955

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

I feel woefully out of touch with you and wonder if your dashing secretary has thrown off your mild yoke. I really do need to hear.

The exhibition as it now shapes up: Landau has a list of 15 which is taken on complete. There are one or two who are not so good, but never mind. There will be about four from the Kantor Gallery, about three from Perls, and about three from Hatfield, all of whom should qualify. This is fortunate considering the length of the Landau list. I have not, however, gone over the men and paintings available at these three galleries as Kantor is shut until the first and my effort has been in the more difficult free-lance field. Here I have pretty well covered the scene with a list of 25 with blanks filled out, photographs available, and paintings examined.

There are about three borderline cases of painters who may be too well-known for your purposes: June Wayne, who is better known as a print-maker, has prints in the Modern Museum, has had a New York print show (but has no dealer and has shown no paintings); John Paul Jones, our young print-maker here, who has prints in the Modern Museum, has them for sale with Borgenecht, but has no outlet for his paintings - he is at Landau's, but Felix has not put him on the list; and third, Ynez Johnston, one of Kantor's best painters, who has been in the last four Whitney water-color shows but has not otherwise exhibited in New York. It would help morally here if all three entered.

Altogether I see in view a total of 50, and I should like very much to know how you wish to handle the cutting down to approximately 30. Will you do it? My thought is that paintings from the galleries - the Landau list and the very few available from the other galleries, might well be shipped on in the near future as certainties and that we might talk of the others on my arrival and send on a telegram which would get things moving forthwith on this end. In this way you can see the basic group when I am in New York and there will be less to worry about in rounding out the show.

I really think that this is best, since the other galleries must have some token relationship to the show, considering your commitment to Landau. But if you look at the calendar, you will see that we must move quickly, and I suggest that you send me a telegram. I shall then at once get the Landau, Kantor, Perls, and Hatfield contributions on the road, and that is two-thirds of the show right there.

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August twenty-second,  
1 9 5 5

Mr. Thomas H. Messer, Director,  
The American Federation of Arts,  
1083 Fifth Avenue,  
New York 28, N.Y.

Dear Mr. Messer:

Thank you so much for sending me the survey. I am glad that we have reached this conclusion and hope that it will be useful in connection with future activities.

At our next meeting, I will suggest that this material be sent to Bernard Meyers in the hope that the data can be coordinated or extended toward a more complete statement in both directions. Have you any suggestions?

I shall be back in town on September sixth and perhaps we can get together subsequently to further discuss this.

Sincerely yours,

egh-k.



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1956 August Second, - 3 -  
1 9 5 5

downloaded from the

Mr. Lloyd Goodrich, Associate Director,  
Whitney Museum of American Art,  
22 West 54th Street,  
New York 19, N.Y.

Dear Lloyd:

I will always think of 1956 as the Davis mural year. Between telephone calls, correspondence, arguments, etc., it seems to me that I have stretchers coming out of my ears. You and Harvey must feel likewise.

Unfortunately, I did not get to see Harvey during his short visit here, as I was obliged to be in New York in connection with a family problem. However, we had a long telephone conversation, in which he expressed his willingness to go along on the Courtauld project but also mentioned that he felt the entire thing was a racket. I was inclined to agree with him. The enclosed copy is self-explanatory. Harvey felt that nothing should be said to Courtauld about any change in plans, particularly in view of the fact that the stretchers will not be ready until August 24th. Incidentally - and this burns me up - Mr. Lacy now finds that there is a door through which the fitted stretchers may be brought directly into the dining room. Had we known this before (and by golly I have asked at least twenty times) the canvas could have been applied to the stretchers in Boston or in New York and shipped complete several months ago. People in the art world are supposed to be a little hazy about particulars but God save me from the scientist with a slide rule after this experience.

My only immediate problem now is to keep Stuart from blowing his top, as he was completely won over by Courtauld. I have written to Stuart at length explaining the situation and also pointing out the fact that Bearce had originally agreed to send complete instructions for applying the canvas on the stretchers. Now with Courtauld's further instructions to him (Bearce) there should be no complication if this Elliott character is as intelligent and efficient as Harvey said. It might be an idea to pay Courtauld a token fee for his assistance. In any event, Harvey felt nothing should be said to Courtauld or Bearce until Elliott will have had an opportunity



August seventeenth,  
1 9 5 5

Mr. Paul L. Grigant,  
Associate Curator of Western Art,  
The Detroit Institute of Arts,  
Detroit 2, Michigan.

Dear Mr. Grigant:

Thank you for your letter. It furnished a good deal  
of amusement for me during the stormy weekend.

Indeed, I shall be on the alert for Mrs. Donald  
Barnes in any and all her aliases. It was good of  
you to warn me.

My best regards.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



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August nineteenth,  
1 9 5 5

Miss Margo Sorzano,  
Secretary to Mr. Perls,  
350 North Camden Drive,  
Beverly Hills, California.

Dear Miss Sorzano:

Thank you for your letter. Evidently mine dated August sixteenth crossed. This was addressed to Frank Perls and I hope that you opened the letter for the information. If not, I am repeating the information and adding the fact that the McCarrell was the painting in the Laguna Art Association which is being returned to Brugger in toto. Brugger has been instructed to remove the picture from that group and send it on to us with the entire shipment.

Sincerely yours,

agh-k,  
encl.

THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 13. OHIO

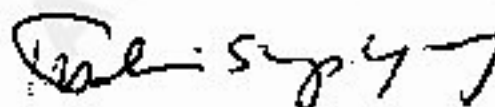
July 28, 1955

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York.

Dear Mrs. Halpert:

Nice to hear from you. Be glad to see you after Labor Day.

Sincerely yours,



Mahonri Sharp Young,  
Director.

MSY:jv

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essentials are responsible for obtaining written permission  
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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
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WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET  
NEW YORK 19, NEW YORK

C  
O  
P  
Y

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may be published 60 years after the date of sale.

August 18, 1955

Mr. James H. Elliott  
Curator  
The Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis, Minn.

Dear Mr. Elliott:

Mrs. Edith Halpert has shown me your letter of August 10 to her about the stretching of the Stuart Davis murals for Drake University, Des Moines, preparatory to the Davis exhibition planned jointly by the Walker Art Center and the Whitney Museum.

Before Harvey Arnason left for Europe I discussed the whole question with him. His feeling was that it might be wise to have either Mr. Henri Courtais or his associate, Mr. Morton C. Bradley, take care of the stretching of these canvases (with the assistance of your technician), but that he doubted whether it was necessary for both Mr. Courtais and Mr. Bradley to go to Des Moines.

I have just discussed the matter with Mrs. Halpert again, and our feeling is that it would be a good idea for Mr. Courtais to do the stretching with the assistance of Mr. Folstad. Mr. Courtais has been closely in touch with Mr. Bearce about various technical matters, and also with Stuart Davis, and he is familiar with the whole matter. Even if we did not send him to Des Moines, I believe we would have to pay him a fee for the work he has done so far.

So I hope it is agreeable to you to have Mr. Courtais do this work with Mr. Folstad's assistance. I have just written Mr. Courtais a letter covering this, of which I enclose a copy. As you can see, I have made it plain that we will pay the fee of only Mr. Courtais or Mr. Bradley, not of both, and that the agreement, both financial and technical, is between Mr. Courtais and Mr. Bradley on the one hand, and Mr. Davis and Mrs. Halpert on the other, not directly between Mr. Courtais and either the Walker Art Center or the Whitney Museum.

Sincerely yours,

Lloyd Goodrich /s/  
Associate Director

LC:mi  
Copy to Mrs. Halpert, Mr. Davis



August 15, 1955

Director  
Friends Hospital  
Philadelphia, Pa.

Dear Sir:

Several days ago I received a credit slip and a refund of \$8.41. The latter is enclosed together with my check for One Hundred Dollars, sent as a contribution to the hospital.

Please consider this a small token of my appreciation and endorsement of the remarkable work performed at the hospital. It is difficult for me to express adequately my admiration for the spirit and atmosphere which one senses on entering the institution, as well as the gentle and considerate treatment of the patients. Even the loss of mother is compensated by the knowledge that her last few years were made as pleasant and comfortable as possible through the administrations of your staff.

I hope that I can manage larger and frequent contributions in the future.

Sincerely yours,



July twenty-sixth,  
1 9 5 5

Mr. Paul Schlager,  
30 Journal Square,  
Jersey City 6,  
New Jersey.

Dear Saul:

It was so nice finding a letter from you when I came back from a short trip but I still regret having missed you on one of your rare visits. You guys have become pretty uppity in recent months.

Also, I am disappointed that you can't visit me in Newtown. I have just added a room and bath in the guest house and am ready for business any time. At the rate I am expanding here, I can probably invite you to give a lecture in Newtown and compete with Texas.

I hope you and Helen have a wonderful time in Los Angeles and Dallas and that I shall see you early in the fall.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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August twenty-second,  
1 9 5 5

Mr. Sidney Kanegis,  
18 1/2 Newbury Street,  
Boston 16, Massachusetts.

Dear Mr. Kanegis:

This morning I received a note from Natalie Marston of the Institute, asking me to communicate with you regarding the Shahn prints.

We do have additional copies of "Pateros" and "Calabans", as well as a few prints of other subjects issued by Ben Shahn. If you will let me know how many of these you would like, we shall be glad to send them on to you. In such cases we allow a commission of 20% to a gallery. This refers to the black and whites. Those in color carry a 15% commission.

Sincerely yours,

egh-k.



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNABILL, *Vice-President* - SELDEN B. DAUME - CHAS. T. FISHER, JR.  
MRS. EDSEL B. FORD - LESLIE H. GREEN - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

Phone TEmple 1-0300

WM. A. BOSTICK, *Secretary & Business Manager*

August 10, 1955

Miss Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

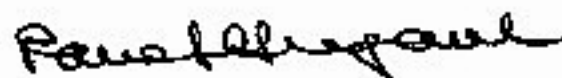
I have a minor problem in which you may play a part.

Yesterday afternoon a lady who gave her name as Mrs. Donald Barnes, wife of Dr. Barnes of Detroit, called and said that she was anxious to purchase good drawings by contemporary American artists. I gave her your name along with one or two other names of New York galleries. However, as I was a little worried, I immediately called back the residence of Dr. Barnes and was told that Dr. and Mrs. Barnes had been away from town for the past week or so and were not expected back until late this month. In other words I have the impression that the lady in question may be nothing more than a crank.

In case she should get in touch with you, I do not need to tell you to be careful. My impression is that this person is a lady who has been calling several times in the past two weeks offering us a Modigliani, a drawing by Utrillo, and later a drawing by Gauguin dedicated to "Vincent." In addition, she must be the same person who has been calling asking for information about the price of French Impressionists, 18th century American paintings, and a number of Rembrandts on the art market in New York. As you see, she has quite a catholic taste.

I do not believe that she means any harm but she has an unpleasant way of disguising her voice, which makes the whole thing either silly or suspicious.

Cordially yours,



Paul L. Grigant  
Associate Curator of Western Art

PLG:gg

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JAMES M. ROBERTS  
TRIBUNE TOWER  
OAKLAND 12, CALIFORNIA

August 17, 1955

Downtown Galleries  
New York City, New York

Gentlemen:

Recently I had the pleasure of seeing the John Marin exhibit at the San Francisco Museum of Art gallery in San Francisco. I noted that a considerable number of the paintings and water colors were on loan from your gallery.

Would you please let me know if the water colors and canvases from your gallery are for sale. If so, I would be interested in learning the price of the following:

Water colors

Off the Cape, Cape Split, Maine - 1952	1500.
Tonk Mountains, Series #3 - 1949	3000
Peach Trees in Blossom #1 - 1948	2000
From Cape Split #2 - 1948	2000
Boats and Sea - 1946	2000

Oil Canvases

Movement on the Road to Addison #3 - 1946	NFS
Tonk Mountains, Maine - 1948	4500.

If the above pictures are for sale, I would appreciate it very much if you would send me the prices on these exhibits. I am enclosing a self addressed envelope for your early reply.

Yours truly

  
J. M. Roberts

JMR/be

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Aug 7 1955

Princeton Press  
New York NY

Enclosed find 1.00 for 10 copies  
ABC for Collectors American Art Jour

thank you

Harry Eisenberg

1900 F St NW B34  
Washington 6 DC

Lat

P.P. 50

28

WORCESTER ART MUSEUM  
WORCESTER, MASSACHUSETTS

TELEPHONE 2-4678

August 10, 1955

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mr. Allen:

I am writing again concerning the Shahn Profile which was injured during unpacking at Budworth's. I now hear from them that it is not considered suitable for repair, and I am wondering whether the following would not be the best way to settle the matter.

This print was valued for insurance at the time I borrowed it at \$30. The museum would be glad to send the Downtown Gallery its check for this amount in the hope that we might receive in return the injured print. Our Conservator is quite expert in the matter of the repair of prints so that, though it is useless for sale purposes, it might be made useful to us for study.

We are particularly sorry that it was an object lent by the Downtown Gallery which was injured as the advice and generous loans which your gallery gave us were absolutely essential for the success of our exhibition.

Sincerely yours,

  
Louisa Dresser  
Curator



August sixteenth,  
1 9 5 5

Mr. Gordon M. Nunes,  
3329 Cabrillo Boulevard,  
Los Angeles, California.

Dear Mr. Nunes:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
pictures:

"Dark Room" 40x30 Cassin \$200.

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Brougher to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

egh-k.

August sixteenth,  
1 9 5 5

Miss Josefa Kaminski,  
11611 Chenault Street,  
Los Angeles, California.

Dear Miss Kaminski:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
picture:

"Joshua" 36x48 0 \$300.

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Brougher to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

egh-k.

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Tuesday, August 23 and also  
sometime during the follow-  
ing week and if you have  
something available I could  
pick up on either trip.

I hope you are having  
a pleasant and happy  
summer. Terry and I are  
looking forward to seeing  
you when you return to  
New York in the fall.

Yours truly,  
Jackie Davidson

August 17, 1955

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Mr. Charles Bearce  
Melrose,  
Massachusetts

Dear Mr. Bearce:

We are now trying to dove-tail all the work connected with the installation of the Davis mural, including a specific date for the artist to be on tap in Iowa to supervise the actual mounting of the canvas on the stretcher.

Since you are planning to make the shipment on August 24th, I presume we can make a date in Iowa a week after, allowing sufficient time for the crate to reach that University. However, since you have had more experience with such shipments, will you please let me know at once what your time estimate is. Please write me at Newtown, Connecticut.

Sincerely yours

MLL



704  
Galleries

August tenth,  
1 9 5 5

Mr. Robert H. Glauber,  
The Johnson Galleries,  
424 South Michigan Avenue,  
Chicago 5, Illinois.

Dear Mr. Glauber:

Thank you for your letter.

I am so glad that Chicago is finally to have a gallery really interested in American art - and in building up reputations of young painters.

As you will see from the names listed on the letterhead, the artists we are now representing under the recent reorganization are very well known to Chicago audiences and I doubt whether it would be of any advantage to you or to them to publicize them locally. Unfortunately, four of the group died within fourteen months and we now have only five living artists, all of whom are most unproductive. Our problem at present is to have enough pictures in the gallery for exhibition and sale. However, at some future time, if you would like to have a group exhibition, perhaps we can work out some plan to our mutual advantage.

The gallery is closed at present but will reopen on September sixth, where I may be reached thereafter.

Sincerely yours,

egh-k.

186  
284  
470

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Art Galleries

August 10, 1955

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Mr. Brugger  
Brugger Fine Arts Forwarding Service  
2110 West 20th Street  
Los Angeles, California

Dear Mr. Brugger:

This is in reference to an exhibition of Los Angeles painters being organized by The Downtown Gallery, 32 East 51st Street, New York City, with such assistance as I have been able to provide locally.

The exhibition opens September 13 in New York, and you will receive specific instructions from The Downtown Gallery and a list of the paintings which are to be boxed by you and subsequently shipped to the Gallery via the Mayflower Transit Co. or some equally reliable shipper. When you receive the letter from The Downtown Gallery, you will doubtless be asked to make pickups at the Landau Gallery, the Hatfield Gallery, and the Los Angeles Art Association. There will be a number of painters invited who will be asked by The Downtown Gallery to deliver their things directly to Brugger's.

In addition (please note carefully) there will be three paintings returning from the Laguna Art Festival which will, in all probability, be invited. They are: 1) SELF-PORTRAIT by Marion Pike; 2) TABLE TOP by James McGarrell and 3) Study for MESSENGERS by June Wayne. It is expected that these paintings will be back from Laguna before the main consignment gets off to New York so that everything can go at once. If the others get shipped first, these three should follow (if they are invited) as quickly as possible.

Thank you for your kind co-operation.

Sincerely,

*F. S. Wright*

Frederick S. Wright  
Director of the Art Galleries

/dp

cc: Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery



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# THE ART INSTITUTE OF CHICAGO

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CHICAGO 3 ILLINOIS    TELEPHONE CENTRAL 6-7080

August 8, 1955

Dear Edith:

I have talked over the matter of the loan of the Arthur Dove collages with Georgia in New Mexico where we have been spending several weeks. She is not in favor of lending these pieces from the Stieglitz Collections, so there is nothing to do about it but say no.

My best always,

Very sincerely yours,

  
Daniel Catton Rich  
Director

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

CHARLES ALAN

Dear Elith:

I have just learned of your mother's death. Now though I know everyone says these events are "for the best," I know, too, how disturbing they can be. You have my most sincere sympathy.

8.8.55





STATE UNION OF IOWA  
FOR THE UNIVERSITY OF IOWA  
*Mrs. Halpert*

1

COPY

August 16, 1955

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W. S. Budworth and Son Incorporated  
424 West 52nd Street  
New York, New York

Dear Sirs:

We are returning the Art Show Paintings to you today.

Attached please find a listing of the contents of each of the four crates which were sent this afternoon by Railway Express.

Sincerely yours,

*Karl E. Harper*  
Director

EEH:bjs

cc: Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

QUARTER  
HORSES

## RANCHO JABALI

MR. AND MRS. CHANNING PEAKE  
R. D. BOX 164, LOMPOC, CALIFORNIA

August 20, 1955

Mrs Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

In reply to your letter dated August sixteenth, I am  
enclosing a photograph of my painting:

"Wind Binder" Oil on masonite 30 x 70 inches  
Price \$500

This picture was shipped to you yesterday by Breuger. I  
most sincerely hope that the substitution of another  
painting in place of the one titled "Santa Ynez Valley"  
will cause you no undue trouble.

Mr. Perls is away and Miss Sorzano, who has been at the  
gallery in his absence, was on vacation so that I could  
not have made satisfactory shipping arrangements.

I, myself, feel happier to have "Wind Binder" in your  
show as it is more representative of the kind of things  
I am now working on and I believe it a better picture  
altogether.

Thank you for your kind offer to mail catalogs to my  
New York friends. I would like to send you a few names  
and addresses a little later on. It is very gratifying  
to be included in the exhibition, "Introducing Los Angeles  
Painters". I hope that the show will be in every way a  
successful one for you.

Sincerely yours,

*Channing Peake*

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may be published 60 years after the date of sale.





**Gidding's**

10 WEST FOURTH STREET • CINCINNATI 2, OHIO • PHONE MAIN 1-1387

August 17, 1955

Dear Mrs. Halpert:

Bert Fishel, who is my boss, told me to write to you for suggestions and advice regarding an art exhibit which we would like to have in April or May.

As you may know, last May we had an exhibition of David Fredenthal's watercolors--the first time a Cincinnati retail store had such a show. About thirty paintings were shipped to us, at our expense, by Milch Galleries. We used several of these in our windows, and set up a regular exhibition in our Fur Salon. The show lasted two weeks and David came out for it (also at our expense). We received quite a bit of publicity. Two paintings were sold here and one more, that I know of, later in New York. We, therefore, felt that it was a successful show. We received the publicity and the prestige we were seeking; David's name became well known in the city; and at least three pictures were sold.

We would like to make the thing an annual event--concentrating on American artists. We also feel we should show the kind of art that would appeal to the most people. We are wondering if you have any ideas. Do you feel we should have a one-man show or a group of artists? Would you like to participate or can you make suggestions on artists from other galleries who would be popular? I will appreciate anything you may have to say.

I'm looking forward to hearing from you, and hope to be able to meet you, the next time I'm in New York.

Sincerely,

*Harriet Crane*

Harriet Crane  
Advertising Manager

HC/gkj

Mrs. Edith Halpert  
Downtown Galleries  
32 E. 51st St.  
New York, New York

AIRMAIL

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POV  
August second,  
1955

Mrs. Joseph Whelan,  
1360 Oxford Road,  
Grosse Pointe 36,  
Michigan.

Dear Mrs. Whelans:

You were very kind, indeed, to express your enthusiasm for the Malraux portrait on the cover of TIME magazine. We agree that it was an excellent choice of one artist for a brother artist who thinks rather similarly.

At the moment TIME is negotiating for the purchase of the painting. If the transaction doesn't go through, I shall be delighted - as agent for Shahn - to let you know.

Sincerely yours,

egb-k.



American art?

I have finished writing all my notes - labels - what have you except for the Marin Cape Split 1939-1942

Is there any human interest bit about it? I have find no comment on the picture anywhere. I suppose Steiglitz may have exhibited it.

I shall be most grateful for any information. (I have reframed it)

I trust all is well with you.

I am standing up to the heat

and business matters - some progress in the latter.

Best wishes

Elizabeth

3rd August  
1955



LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

Mrs Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

August 18, 1955

Dear Mrs. Halpert,

Felix is resting in the hospital after a very minor operation, and asked me to reply to your letter of the 16th. ( I am his partner)

We were keenly disappointed not to have all our people included in the exhibition. I know your choice was made before the recent color slides were sent to N.Y. Wight's choices, like all out here, have distinctive axes to grind, and we would rather have you pick your personal choices., without possibilities and considerations of personal advancement.

John Paul Jones has blossomed into a very sensitive painter, though shy and backward about showing the paintings. I think he has found a very personal and native concept. He feels deeply in the form and reaches far into a mysteriously realized world of beauty.

Jones- Grey Table

Finch- Figure on the Beach (smaller example - but equal in conception)

Zajac- Tropical Sea

We have looked forward with much concern and delight to the exhibition since Felix's return from NY in January. It is most important both as status and business, for all our people in this city of near professionals, amateurs, crackpots and hangerson, huge on record and Showings, pay for such and talk for the same.



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LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

Our painters have all been carefully weeded in the past according to our professional standards. I hope you will read the slides with interest and reapproval.

Yours sincerely



Orrel P. Reed Jr.  
Landau Gallery

## SURVEY OF CONTEMPORARY AMERICAN ART

### Final Results

**NOTE:** The survey form was sent to a total of 395 institutions. Of these, 236 replied. Of these, in turn, 17 institutions could not be counted in tabulating, since the survey was not applicable to their organization.

The final results were based on a total of 219 institutions.

However, no institution replied to every question. Thus, at the beginning of each of the sections, the number of institutions replying to that particular section are given. The difference between this number and the total should be taken into consideration in analyzing and evaluating the results.

Kindly note, also, that no attempt has been made - or could consistently be made - to interpret the figures given in the individual replies. Clearly, some questions were occasionally misinterpreted, or answered incorrectly. Furthermore, the final results should not be considered as comprehensive, since many questions were left unanswered.

Carelessness, lack of information, failure to understand the question, and unwillingness to divulge financial details were undoubtedly responsible for incompleteness and inaccuracy of replies in many cases. Therefore, the figures shown on the following sheets should be considered valid only in the most general sense, and figures indicating monetary amounts, viewed with considerable skepticism.

July 27, 1955

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of my own inadequacy now.

I know I'm not doing this very well, but I hope you will understand —

Sincerely,  
Isabelle

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August second,  
1955

Mrs. Simeon Crumbaugh,  
1018-1/2 East Front Street,  
Bloomington, Illinois.

Dear Mrs. Crumbaugh:

Your letter addressed to the Art Students League has been referred to us as agents for the work of William Zorach.

Indeed, we shall be very glad to cooperate by sending you photographs of several examples of Zorach's work, priced between \$1,000. and \$2,000., so that you may have a choice for consideration.

Incidentally, you may be interested in the fact that Zorach has in his possession the original sketch of "Mother and Child" enlarged for the May Clinic sculpture. The sketch measures about 12" in height and is priced at \$1,000.

Also, there is a bronze of the well-known "Child and Cat" stone carving which was acquired by the Museum of Modern Art and is on view. A photograph of this will be sent to you among those I mentioned previously.

While the gallery is closed during the month of August, I shall be in town next week and shall arrange to send the material on with complete information as to size and price.

Sincerely yours,

eght.

525  
1050  
10500

Sheep  
May 1947  
Child & Cat

1500 -

1400 -



August tenth,  
1 9 5 5

Mrs. Charles L. Bybee,  
1909 Olympia Drive,  
Houston 19, Texas.

Dear Mrs. Bybee:

While I am still away from the gallery, I just came across my note addressed to you on July ninth, in which I stated I would send you some photographs shortly thereafter.

These were mailed several weeks ago and I am very eager to know whether you received the data, together with these prints. I had given instructions for these to be mailed by first-class post and hope that they did not get lost.

Won't you be good enough to let me know. My address here is Eden Hill Road, Newtown, Connecticut. And do let me know how the paintings look in your home.

I t will be so nice to hear from you.

Sincerely yours,

egh-k.

LANDAU GALLERY

102 N. La Cienega

Los Angeles 46, California

OTYROPIS 2-1444

August 5, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Mrs. Halpert,

Thank you for your letter of July 26th. I talked to Fred a little while ago and he told me that he had all the transportation, etc. lined up for the show. I think it is indeed a valuable service you are performing with this show and hope it will be a great success. I appreciate also your willingness to work with us on a split commission basis (16 2/3.)

In regard to the Marin show, I am enclosing a proposed announcement and hope that this will not seem to interfere with the big show at UCLA. I think it makes very modest use of Marin's name and should not prove offensive to anyone. I would appreciate your immediate reaction as we have to give the copy to the printer right away.

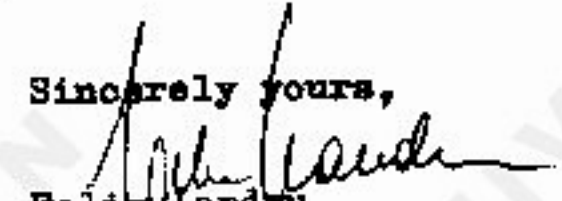
I am afraid that I won't be able to get to New York again till next January and so will not be able to pick out the group show for December. What I had in mind were some 20 typical, representative paintings of about medium size, 20x24 to 30x36 or thereabouts, comprising both your regulars plus a few from your gallery collection. The dates for this show are December 5 - 31.

I am enclosing check for \$425 in full payment of the Shahn "Mother and Child" watercolor. This brings us completely up to date on sales.

Please note the date for the Marins: September 5 -24, so that we will need them right away.

Best personal regards.

Sincerely yours,

  
Felix Landau  
LANDAU GALLERY

not to publishing information regarding sales transactions. Researcher is responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



August sixteenth,  
1 9 5 5

Mr. Felix Landau

Mr. Felix Landau

Mr. Felix Landau,  
702 La Cienega,  
Los Angeles 46, California.

Dear Mr. Landau:

Fred Wight has spent the weekend here and the list has been completed at last. Your artists are as follows:

ADAMS, Clinton	"Study #1"	\$175.
"	"Study #2"	175.
BARR, Roger	"Fighting Birds"	450.
EDMONDSON, Leonard	"	500.
FINCH, Keith	"The Life of his Bull Life with "Is to excessive that I hope you can make a substitution of the same quality but one which will take up less space horizon- tally. I like his work very much and want to include him).	
JARVAISE, James	"Inter Nos"	400.
JONES, John Paul	(nothing of his has been selected but since he is known only as a print maker to the New York audi- ences, I should like to have one of his paintings unless he has shown them through a New York gallery pre- viously. Incidentally, I have bought several of his prints in the past.)	
MC LAUGHLIN, John	"Untitled"	\$300.
PINTO, James	"Fruit Stand"	450.
RUBEN, Richards,	"Calico Mountains"	450.
SCHIFFRIN, Arnold,	"Fields of San Miguel"	300.
ZAJAC, Jack,	"Tropic Sea"	450.
	(If possible, could you find a some- what smaller example in this instance as well).	



# **SURVEY OF CONTEMPORARY AMERICAN ART**

## **NATIONAL EXHIBITIONS - Museums replying: 80**

### **Frequency**

Museums holding regular national shows.....53  
 Museums holding national shows occasionally.....35\*  
 Average number of national shows held  
 yearly, per museum..... 1.4

### **Selection Methods**

Invitation.....41  
 Jury.....16  
 Combination invitation & jury.....29\*

### **Awards\*\***

	<u>Total (per year)</u>	<u>Average per museum</u>
Cash**	\$33,125	\$2,208
Purchases***	91,917	4,857
Other Awards - 3 museums reported offering other types of award.		

### **Catalog**

Museums publishing a catalog - 43  
 Museums not publishing - 23\*\*

### **Distribution of Shows**

#### **Throughout Year\*\***

#### **Month or Season (Answers as received)**

#### **Number of Museums Holding Shows**

Summer	4
Winter	1
Fall	1
Spring	1
January thru April	1
February	1
March	5
April	3
May	3
September	3
October	5
November	2
December	1

### **NOTE:**

\*Some institutions checked more than one category.  
 \*\*Only 15 museums reported cash awards.  
 \*\*\*Only 19 museums reported purchases.

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of your summer will be happy  
and comparatively serene. We seem to  
be taking up where you left off -  
the carpenters arrived this morning  
to do some work in our kitchen.  
Wish me patience!

Many thanks again, Edith.  
Hope to see you in the fall.

Sincerely,

Isabelle

Shelburne, Vermont  
August 11, 1955

Dear Mrs. Halpert,

I am very anxious to know if you have received the painting sent to you on July twenty-first special delivery. As yet, I haven't heard if you received it. If so, what condition did it arrive? There wasn't any damage when it left so I'm anxious to know. Thank you very much.

Sincerely,  
Alan Munro



August sixteenth,  
1 9 5 5

Miss June Wayne,  
1365 Londonderry Place,  
Los Angeles, California.

Dear Miss Wayne:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
pictures:

\* "Study for The Messenger"

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Breughel to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

P.S. Fred Wight and I went over the list thoroughly. I  
asked him whether it would be possible to make a sub-  
stitution for the picture you had originally listed  
and he suggested that "The Study for The Messenger" be  
used in its place. The former was so large I was  
afraid the show would be too crowded. We have asked  
several other artists to send small examples. Please  
let me have the medium, the size and the price at  
once. Thank you.



## THE DOWNTOWN GALLERY

**EDITH GREGOR HALPERT, Director**  
Consultation service by appointment

**32 EAST 51 STREET**  
**NEW YORK 22, N. Y.**  
**Telephone: PLann 3-3707**

August sixteenth,  
1 9 5 5

Miss Marion Pike,  
243 South Minsfield,  
Los Angeles, California.

Dear Miss Pike:

I have just completed the final list for the exhibition "Introducing Los Angeles Painters" and am very pleased that you will be represented in this with the following picture:

"Self-Portrait"	18x24	0	\$450.
-----------------	-------	---	--------

So that we may go to press immediately, will you be sure that the data I have is correct. Will you also be good enough to send me by air mail one or two photographic prints of the painting for publicity use.

Arrangements have been made with Breugher to pack and ship the pictures to the Downtown Gallery and I hope you will deliver your entry to him within the next day or two so that he may get started for quick delivery. Thank you for your courtesy.

I hope it will be possible for you to be in New York for the opening and to see the exhibition. If you would like to have us send catalogs to your New York friends, we shall be glad to do so on request.

Sincerely yours,

Carth. G. Harpert

ech-k.

DAYIS • DOYE • KARFOL • KUNYOSHI • MARIN • O'KEEFE • SHAHN • SHEELER • SPENCER • ZORACH



# ROSENTHAL & CO.

*Members New York Stock Exchange*

60 BEAVER STREET • NEW YORK 4, N.Y.

BOWLING GREEN 9-8420

CABLE ADDRESS "ALHARDIS" NEW YORK

July 29, 1955

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith:

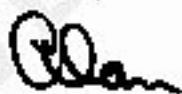
I just received your letter of July 23 last night when I returned from a brief business trip to Atlanta.

I am reasonably certain that the dividend check which you have mislaid represented a quarterly dividend of 30¢ per share payable July 15 on the 100 shares of ROYAL McBEE which you own. You should, therefore, now write a letter yourself to Guaranty Trust Company, 140 Broadway, New York 15, attention Transfer Research Division and tell them your sad story. They will then take the necessary steps to stop payment and in due course issue a new check to your order. I do not believe there will be any difficulties once this procedure is initiated, but if there are, just get in touch with me again.

You will be relieved to know that we have not lost any Marins, but if we do, I will get in touch with you promptly if you can arrange to have a few new ones painted. I do not know just how you will go about this, but you are a bright girl and I have a lot of confidence in your ingenuity.

I hope things are coming along well for you in Newtown. We had such a nice time that weekend visiting you and it is encouraging to note that we still have a place on the guest list. See you soon.

Yours,



Alan H. Rosenthal

AHR:sy

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a person who died 50 years after the date of sale.

August second,  
1 9 5 5

Mr. Charles Gordon Beares,  
87 Porter Street,  
Malrose 76, Massachusetts.

Dear Mr. Beares:

I was very happy to learn that the assembled stretchers can clear the door to the Drake University Library and wired you accordingly - immediately upon receipt of word from the architect. He also accepted the later date.

I do hope that there will be no other hitch and that you are busily at work so that the shipment may be made on the day agreed.

Many thanks for your cooperation.

Sincerely yours,

egh:k.



will arrange to come to New York - or ask to have the painting sent here - whichever you deem preferable - I shall cooperate in every way possible - But please do not permit this work to be sold until we have the opportunity of showing it here.

I can almost guarantee that it will remain here - But since we have a committee set up, etc. I have to follow protocol. You can understand that, I'm sure. Also, I shall personally be responsible for its safety, etc. so do not worry on that account.

We are going up to Wellfleet Mass., for the month of August. Plans are completed - and I can't possibly undo this - that is reason I cannot come to New York now. Besides, the most valuable members of the committee - (like Phil Elliott) - are scattered for the summer -

August nineteenth,  
1 9 5 5

Mr. Robert C. Young,  
Dundee Designs,  
2224 Dundee Road,  
Louisville 5, Kentucky.

Dear Mr. Young:

After I wrote to you, I received additional requests made by you, to William Zorach and Charles Sheeler - who are among the artists we represent. It is possible you have written to others who have not as yet communicated with me.

In the case of these artists, we can cooperate with you as both have appeared on TV, radio, etc.

Can you give me some idea of the sponsors and the fee? I naturally assume that such programs will be maintained on a high level and am not questioning this point at all - but we do want to have as complete information as possible.

Also, since a one man show for any of the artists connected with the gallery will require some outside loans, we shall have to have about a month's notice for preparations. Naturally, we will want to make as outstanding a display as possible.

The gallery is closed until September sixth. If you will write me at my summer address - Eden Hill Road, Newtown, Connecticut - I shall be glad to go on with the matter.

Sincerely yours,

ogk.



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August second,  
1 9 5 5

Mr. Frederick C. Wight,  
Art Galleries,  
University of California,  
Los Angeles 24,  
California.

Dear Fred:

My postscript to the previous letter explained the pause in my activities. Now I am back at work and am really concerned about my previous lethargy in connection with the California show.

Have you been able to assemble the photographs so that I can make the final selection very shortly? The moment I look at these I can make a quick decision and can telephone or wire you about the specific choices. Then the blanks can be sent to the artists, who will deliver their work to the trucking company, whose name I presume you now have.

If I can hire the 250th Anniversary celebration band scheduled for Newtown, I shall meet the Bridgeport 3:14 train in style. In any event, I will see you there and look forward to your visit. I hope you can stay longer than you plan.

Until then - unless I talk to you by phone -

Sincerely yours,

egh-k.

August fourth,  
1 9 5 5

Mr. Gordon Bailey Washburn,  
Carnegie Institute,  
Department of Fine Arts,  
1400 Forbes Street,  
Pittsburgh 13, Pennsylvania.

Dear Gordon:

My delinquent boys, as you gather, did not complete the paintings for the August preview. Both promised to have a painting for the show and you will receive the data before September first.

As a matter of fact, I have done very little hammocking this year but it is wonderful to get away from the gallery, the pressure, and the current heat. I hope you manage to keep cool in this ghastly weather.

My best regards.

Sincerely yours,

egh:k.



D. 29

1342 South Walter Reed Drive  
Arlington Virginia

August 8, 1955

Princeton Press, Inc.  
270 Lafayette Street  
New York 12, N. Y.

(Paid)

Gentlemen,

Enclosed please find check for one dollar (\$1) for which send me 10 copies of "ABC for Collectors" by John D. H. Baw. P. f. 50¢  
Thank you.

(Mrs) Margaret Yane

SAFRAI ART GALLERIES  
JERUSALEM, JAFFA RD. 37

8.4.55

The Downtown Gallery,  
32 E. 51 st.  
New York 22 N.Y.

Dear Sirs,

Thank you for your letter of  
March 26<sup>th</sup>.

I learned with regret of your  
inability to cooperate in our plans for a  
series of exhibitions of works by leading  
American with a show by Mr. Stuart  
Davis.

Could you suggest anyone for this  
project, perhaps someone you manage.  
From our letter to Mr. Stuart you have  
learned our conditions, we are arranging  
with the U.S. Government to have



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August sixteenth,  
1955

- 5 -

Enclosure

Brougher Fine Arts Forwarding Service,  
2110 West 20th,  
Los Angeles, California.

Gentlemen:

Following the arrangements made with you by Mr. Frederick Wight, of the U.C.L.A., I am listing below the pictures we are actually requesting for our exhibition. This has been considerably reduced from the original number. The list is divided into sections so that the collections may be made more easily.

FELIX LANDAU GALLERY:

- |                     |                           |
|---------------------|---------------------------|
| ADAMS, Clinton,     | "Study #1"                |
|                     | "Study #2"                |
| BAHR, Roger,        | "Fighting Birds"          |
| EDMONDSON, Leonard, | "#1"                      |
| FINCH, Keith,       | (one painting - no title) |
| JARVAISE, James,    | "Winter No."              |
| JONES, John Paul,   | (one picture)             |
| McLAUGHLIN, John,   | "Untitled"                |
| PINTO, James,       | "Fruit Stand"             |
| RUBEN, Richards,    | "Calico Mountains"        |
| SCHIFRIN, Arnold,   | "Fields of San Miguel"    |
| ZAJAC, Jack,        | "Tropic Sea"              |

DALELL HATFIELD:

- |               |                             |
|---------------|-----------------------------|
| EWING, Edgar, | "Springtime, San Francisco" |
|---------------|-----------------------------|

FRANK PERLS:

- |                   |                     |
|-------------------|---------------------|
| McGARRELL, James, | "Table Top"         |
| PEAKE, Channing,  | "Santa Ynez Valley" |



August sixteenth,  
1 9 5 5

Miss Bettina Brendel,  
9815 Mattock Avenue,  
Downey, California.

Dear Miss Brendel:

I have just completed the final list for the exhibition  
"Introducing Los Angeles Painters" and am very pleased  
that you will be represented in this with the following  
picture:

"Fragments of Infinity" 32x48 O/o \$200.

So that we may go to press immediately, will you be sure  
that the data I have is correct. Will you also be good  
enough to send me by air mail one or two photographic  
prints of the painting for publicity use.

Arrangements have been made with Brougher to pack and  
ship the pictures to the Downtown Gallery and I hope you  
will deliver your entry to him within the next day or two  
so that he may get started for quick delivery. Thank you  
for your courtesy.

I hope it will be possible for you to be in New York for  
the opening and to see the exhibition. If you would like  
to have us send catalogs to your New York friends, we  
shall be glad to do so on request.

Sincerely yours,

agh-k.

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



I am so glad that you have completed your chores and hope that you will be able to take time out to pay me a visit before the short summer ends. It is so cool and pleasant now.

1100 CASLIN - 2500

...and a copy of the same to the ...

Sincerely yours,  
 The Honorable  
 The Secretary of the Navy  
 Washington, D. C.

[illegible]

and the portfolio as reference continuously. I have not been requested to him in his development and the fact that he is not a member of the portfolio is a serious matter. I have not been requested to him in his development and the fact that he is not a member of the portfolio is a serious matter. I have not been requested to him in his development and the fact that he is not a member of the portfolio is a serious matter.

August tenth,  
1 9 5 5

Mr. Frank Perls,  
350 North Camden Drive,  
Beverly Hills,  
California.

Dear Frank:

I hate to be so repetitious, but I am still trying to get our records straightened out in connection with the Shahn prints.

As I advised you on several occasions, there are fifteen prints still missing, amounting to \$533., less a credit balance for "Front Porch" (drawing) leaving the sum of \$433. still open.

As we must report to our artists and to our accountant, I do hope that you will straighten this out in the very near future.

Cheerio!

egh-k.





## CONTEMPORARY PAINTINGS

HOTEL DENNIS  
MICHIGAN AVE. AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-8111-6-1712

Friday,  
Aug 19, 1955

Dear Mrs. Halpert,  
We are just ending our show of John Hay Whitney opportunity Fellowship paintings. The show has been very well received and quite successful - which is gratifying after having been through a very slow July. It seems that even in Atlantic City summer is not the season for art.

We are very optimistic about September, however and of course we need your co-operation. We would like to have one or two Shahn drawings like "The Planners" in size and price. I will be in New York on

Directors  
MRS. ARTHUR DRYDEN  
MRS. DANIEL DAVIDSON

# T H E D E N V E R A R T M U S E U M

SCHLIER MEMORIAL GALLERY    FOURTEENTH AVENUE AND ACOMA STREET    DENVER 4, COLORADO    TELEPHONE: TA. 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

4 August 1955

Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

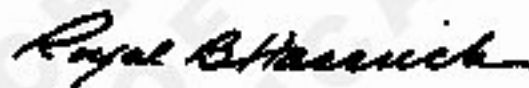
Thank you for your letter of June 2 and the photos of weathervanes you sent us. We are particularly interested in "Eagle in Flight" at \$500.00 and the "Steer" at \$450.00

You may recall my earlier letter about our fall exhibition, "Building the West". Would you be willing to lend us these two items for this show?

We have set the dates beginning October 9 and running through November 27, 1955. Naturally, the Denver Art Museum will pay transportation and insurance. In the event that we may have these objects, I enclose shipping instructions for your convenience.

The Museum will greatly appreciate any assistance you can give us in this matter. If you wish to know any further details, please do not hesitate to let me know.

Sincerely,



Royal B. Hassrick  
Curator, Western Art

RBH/mjd

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LIST OF THOSE INTERESTED IN PROGRAM, TO DATE

CHARLES BURKHFIELD  
GEORGE BIDDLE  
ROBERT BRACKMAN  
ISABEL BISHOP  
ANDREW DASBURG  
JOSEPH DE MARTINI  
LEO FRIEDLANDER  
ERNEST FIENE  
BALCOMB GREENE  
WILLIAM GROPPER  
EDWARD HOPPER  
MALVINA HOFFMAN  
ROCKWELL KENT  
DONG KINGMAN  
JOHN HELIKER  
KARL KNATHS  
HENRY V. ROOR  
ABRAHAM RATTNER  
FRANCIS SPEIGHT  
MAURICE STERNE  
JULIAN LEVI  
JACK LEVINE  
SOL WILSON  
CHARLES UMLAUF  
WILLIAM ZORACH

AUG-22-55

August tenth,  
1955

Mr. Dalgell Hatfield,  
Ambassador Hotel,  
Wilshire Boulevard,  
Los Angeles,  
California.

Dear Dal:

As you have heard, I am working on a California show and am doing it the easy way by knocking out poor Fred Wight.

At the moment I have made a selection of artists that I definitely want in the show and am eager to get a photograph of the specific picture as rapidly as possible.

Edgar Ewing supplied the title "Springtime in San Francisco", 1955, an oil 24 x 48", but included only a catalog of a show which has no reproduction of this painting. Can you arrange to send it to me by return mail, addressing it to me at Eden Hill Road, Newtown, Connecticut. Many thanks.

I hope you were not hit by a similar hot wave.

My best to you and Ruth.

Sincerely yours,

eght.





15th ST  
NEW YORK CITY...

August 10<sup>th</sup> 1955

Received today (Aug. 10<sup>th</sup> 1955) The  
Sum of \$400 From Mrs. E. G. Helfert  
to be used for the Production of  
a Film (tentatively titled) Lithographs.  
After the Film is completed the  
Balance of the money will be  
returned (about \$200).

Karl E. Fritter.

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August nineteenth,  
1 9 5 5

Mr. Felix Landau,  
702 N. La Cienega,  
Los Angeles 46,  
California.

Dear Mr. Landau:

Thank you for your prompt attention to my previous letter.

Subsequently I wrote again and mentioned that it was necessary for me to have black and white photographs for publicity, etc., rather than color slides. I hope you have sent these on.

Please use your judgment about Keith Finch, selecting the painting you think will best represent him. We have corrected our error in connection with Pike and have written her directly.

Sincerely yours,

egh-k.



## **SURVEY OF CONTEMPORARY AMERICAN ART**

### **EXHIBITIONS OF CONTEMPORARY AMERICAN LOCAL ARTISTS**

Museums replying: 172

#### **Frequency**

Institutions holding local shows regularly.....141  
Institutions holding local shows occasionally..... 71\*  
Average number of shows, per museum, per year..... 1.8

#### **Selection Method**

Invitation.....79  
Jury.....75  
Combination Invitation and Jury.....22

#### **Awards**

	<u>Total (Per year)</u>	<u>Average per museum</u>
Cash**	\$37,919	\$612
Purchases***	54,536	1,029
Other awards (Ribbons, etc.)	- 33 museums report other types.	

#### **Catalog**

Museums publishing catalogs - 95  
Museums not publishing - 48\*\*\*\*

#### **NOTE:**

- \*Some institutions checked both categories.
- \*\*Only 62 museums reported cash awards.
- \*\*\*Only 53 museums reported purchases.
- \*\*\*\*Some institutions did not reply to this question.

August 16, 1955

Mr. Paul Kantor  
Paul Kantor Gallery  
9013 Beverly Boulevard  
Los Angeles, California

Dear Mr. Kantor:

Thank you so much for cooperating with us through  
Fred Wight in supplying the data on Inez Johnston.

Since she is so very well known in the East and  
has had one man shows in New York, her work would  
not fit into our category, such as we would like  
to have her painting included. Thus, I am returning  
the biographical data and color transparency.

Again Many thanks.

Sincerely yours

RMH1:

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Aug 11<sup>th</sup> - 55

Dear Mrs Halpert.

I am sorry to hear about your mother.

Received your letter yesterday and  
Thank very much, I'll try & see that the  
project will work out as a source  
of satisfaction to you. The enclosed  
receipt may or may not be the  
proper form. If it isn't let me  
know. Thanks again.

Karl

I am pick up the material in Sept

August second,  
1 9 5 5

Guaranty Trust Company,  
140 Broadway,  
New York 15, N. Y.

Gentlemen: Att.: Transfer Research Division.

I am writing to you at the suggestion of Rosenthal and Company of 60 Beaver Street, New York City.

About two weeks ago I inadvertently threw away a dividend check which - through a process of elimination - must be that of 100 shares of ROYAL MAHEE.

Will you be good enough to have your office stop payment on this check and in due time send me a duplicate. I shall be most grateful.

Sincerely yours,

egb-k.



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
4400 FORBES STREET  
PITTSBURGH 13, PENNSYLVANIA

*Mayflower 1-7300*

GORDON BAILEY WASHBURN  
DIRECTOR

LEON ANTHONY ARKUS  
ASSISTANT DIRECTOR

August 17, 1955

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert

I hope it will be possible for you to send us the entry forms for the Stuart Davis and Ben Shahn paintings soon. Our staff is working on the catalogue now, and they are getting rather desperate for this information.

Sincerely yours,

*Laura Diskin*

Laura Diskin  
Secretary to the Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

August 16, 1955

Dear Mrs. Halpert:

I have recently been asked by Mr. Sidney Kanegis, who is the member who purchased the two Shahm silkscreens: "Patterson" and "Calabans", whether there are more prints available and what the retail price is. Mr. Kanegis has a new gallery at 134 Newbury Street, and since he has framed these two Shahms, there has been considerable interest shown. Could some one let either him or me know about availability, amount and price.

I hope you haven't had to survive in New York these past few months, it seems like, but that you have been able to keep cool in Connecticut.

With many thanks and all good wishes,

Most sincerely,

*Natalie Marston*

Natalie Marston

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22



Mrs. Halpert

p. 2

10 August 1955

I realize you probably will not have the answers to all of these questions and I apologize for burdening you with them while you are in the country. If Mr. Folstad is to handle the entire installation, however, answers will save time and costs in Des Moines. I have enclosed a copy of my letter that you can forward to Mr. Lacy, if he is the person to whom the questions should be directed.

There was no mention in your letter of the financial arrangements on the cost for stretchers, installation, etc. Could you, at your earliest convenience, let me know what these are.

It is excellent that everyone has agreed on this type of installation for the mural. I look forward to the possibility of going to Des Moines at the time of installation.

Sincerely yours,

*James H. Elliott*

James H. Elliott  
Curator

ja

P.S. Do you know if the Drake people have agreed to let the mural be removed for the exhibition? President Harmon seems to be under the impression that the exhibition is scheduled for next winter. He wrote on July 19 to Harvey, "I think we would be reluctant to send the Davis mural on tour six months after we get it".

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Aug. [1955]

Dear sirs:

The delay for paying my bill was unfortunately out of my hands. An unforeseen illness in the family coupled with traveling expenses have made it impossible to pay the bill. I think I can send the balance within the next month. I hope the delay has not been too much of an inconvenience for you.

Sincerely yours,

*M. Stan Katselas*

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August seventeenth,  
1 9 5 5

Mr. Robert C. Young,  
Dundee Designs,  
2224 Dundee Road,  
Louisville 5, Kentucky.

Dear Mr. Young:

Your letter addressed to O'Keeffe was referred to me, since the gallery serves as her agent.

While I think your program sounds extremely interesting, I know that O'Keeffe (and have her word to that effect) is completely opposed toward making personal appearances under any circumstances and has heretofore refused every request to speak.

If at any time the gallery may be of service to you, please do not hesitate to call on us.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

## **SURVEY OF CONTEMPORARY AMERICAN ART**

### **ATTENDANCE - Institutions replying: 157**

Attendance at exhibitions of contemporary American art is larger than at other shows - 74 report "yes"

Attendance during past 10 years at exhibitions of contemporary American art has grown - 134 report "yes"

General community interest in contemporary art has increased - 138 report "yes"

---

### **SOURCES OF INCOME OF INSTITUTIONS - Institutions replying: 180**

Income predominantly derived from:

Municipal or State Funds 74

Contributions (endowment, individual, business and industry, etc.) 73

Other (membership, admissions, sales, benefits) 33

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# SHELBURNE MUSEUM, INC.

SHELBURNE, VERMONT

MRS. J. WATSON WEBB  
PRESIDENT

HARRY H. WEBB  
VICE-PRESIDENT

BRIAN P. LANE  
TREASURER

MRS. F. D. SCHONOVER  
ASST. TREASURER

STERLING D. EMERSON  
DIRECTOR  
TEL. BURLINGTON 4-6211

August 2, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

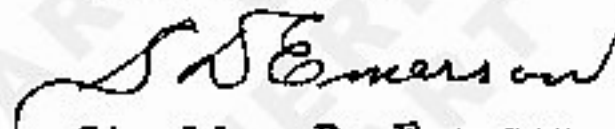
Mrs. Webb mentioned to me your recent letter in which you indicated there are some old floor boards which have come to your attention.

I am most interested and would like to know of their width and length, and the number of such good floor boards. This information I would need, as we would very much like to have full-length floor boards. Of course, at the same time I would like to know the asking price, as I must stay within the budget allotted me.

I was so glad to see you attend our recent Annual Meeting, and most sorry that through misunderstanding you missed the first act.

With best wishes, and do hope you have a very pleasant summer, I am

Very truly yours,



Sterling D. Emerson  
Director

SDE:n

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# Motor Club of America, Inc.



*Executive Offices*

MOTOR CLUB OF AMERICA BUILDING

135 North Front Street

Columbus 15, Ohio

MAin 1444

August 17, 1955

Miss Edith G. Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Miss Halpert:

Some time ago a friend showed me a catalog of yours  
on old weather vanes and later we wrote you for a copy  
together with net prices.

We were a little late last year for the fall and winter  
gift season, however, have assembled quite a bit of  
material and look forward to opening a Meteorologi-  
cal Department soon and would therefore be interested  
in your reproductions for sale to our members and the  
general public here.

Thanking you in advance and looking forward to doing  
business with your House, we are

Yours very truly,

Lloyd F. Gaetz, President  
Motor Club of America, Inc.

LFG/hme

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



*Antiques . . .*

*Anton Hardt . .*

FORMERLY:

3741 Walnut Street  
~~2218 North Second Street~~  
Harrisburg, Pennsylvania  
Telephone 4-8389

NOW: 584 3rd Ave. Apt. 6  
New York, 16, N. Y.  
MU 6-4855  
17 August 1955.

Dear Mrs. Halpert:

You were talking about a big Eagle the other day, so I scurried around and found this one is available at \$175.00 plus 10%. Think you would be interested?

I have also learned of a Mexican primitive painting, done about 100 years ago. It depicts three little girls in church and the size is approximately 18"X 24". Price is \$100. plus the usual. I haven't seen this one but I did see one from the same group and it was quite nice--not as stark as our American primitives, rather more warmly crude. I understand the Mexican government has forbidden the export of these paintings and it is rather hard to get them out of the country. Think you would be interested in this one?

I have been thinking about the weather vane situation, but honestly believe that until some fundamental points are settled in discussion nothing much constructive can be accomplished. I'd like to talk about it further when you have time.

Sincerely yours,

*Anton Hardt.*  
Anton Hardt.

July 27, 1955

Miss Katherine Baker  
Assistant for Exhibitions  
San Francisco Museum of Art  
Civic Center  
San Francisco 2, California

Dear Miss Baker:

Although Dr. Morley did not mention any time extension in connection with the United Nations Exhibition, we shall be very glad to let you retain the paintings until mid-August, since the gallery will not be open until September 6th.

I am so glad that the exhibition got favorable response. Incidentally, if it is possible to assemble duplicate clippings, we should be most grateful to have them for our records. I hope of course, that some of the paintings may remain permanently in San Francisco.

Sincerely yours

ESB:1

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Samuel Hochelson  
394 Woodbridge Avenue  
Buffalo 16, New York

However, I want to confirm our original idea - that we want your work here - and that we shall adhere to good business procedure regarding it.

Only thing I must beg of you - to please consider that this is a new and young project. We do not have a million dollars behind us - and I ask that you please set the cost of the painting at a height which we can meet. Would you? Can you - please? - So that we can proceed with dignity, etc., etc.

I must confess to you if I may, that we went on to try to purchase a Max Weber. after I had talked with you in the Spring - but I am utterly heartsick over the price he has placed on his canvas - I don't know how the Committee

rice to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August tenth,  
1955

2201, 01 August

- 8 -

August 11, 1955

Mr. Felix Landau,  
702 North La Cienega,  
Los Angeles 46,  
California.

Dear Mr. Landau:

The exhibition material reached me a few days ago and I have made the following tentative selections. Some of the artists are too well known in New York and others have no photographs whatsoever so I could make no decision.

Meanwhile the following names are definite, but the titles and the photographs do not correspond in each instance. Will you therefore be good enough to send me photographs of the following:

Jarvaane - "Inter Nos", 1955 12"H 34" W

~~Marion - "Self Portrait", 1955 12"H 34" W~~

Also, in the case of the following:

- Adams,
- Barr,
- Schifrin,
- Edmondson,
- Pinto,

the photographs attached to the slips bear no titles whatsoever and I don't know whether they represent merely "samples" of their work or refer to the blank.

I expect to see Fred Wight on Friday but thought that I would expedite matters by writing to you in advance.

Your letter arrived as I was dictating to you. Yes, I am quite excited about the exhibition but regret that I did not make a personal choice since it was always my custom to do so. However, Fred has done a magnificent job and I am quite convinced that I can make the choice from his selection, particularly if I have actual photographs of the paintings. It is too bad that you will not see the show, but I shall try to



**LANG, FISHER & STASHOWER, Inc.**

1010 EUCLID AVE · CLEVELAND · MAIN 1-6579

ADVERTISING

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August 16, 1955

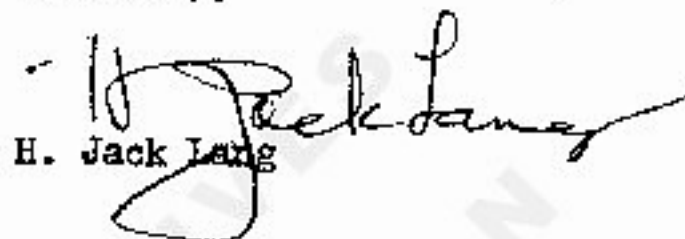
Mr. Ben Shahn  
Roosevelt, New Jersey

Dear Mr. Shahn:

Last week, while visiting my daughter in Skowhegan, I was admiring your portrait of Andre Malraux on the cover of Time Magazine. Henry Poor informed me that the portrait belongs to you and not to Time Magazine.

I am writing you at his suggestion to see if you would be interested in selling the painting and if so, whether you would like to quote me a price.

Cordially,

  
H. Jack Lang

HJL:ma

Just written him telling him  
that I've forwarded this letter to  
you and that you'll write him  
Will talk to you about this  
when I see you  
B.



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- 2 -

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with Lander

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Newtown, Connecticut

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SECRET - SECURITY

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† From 1972 to 1974

#ms2 2.100171

अथर्ववेदः

(1) 1997



HARRY K. STONE  
72 BELMONT STREET  
BROCKTON 49, MASS.

July 29, 1955.

Mrs. Edith G. Halpert,  
Eden Hill Road,  
Newtown, Connecticut.

Dear Friend:

Reva and I desire to express  
to you our deep gratitude for the lovely  
flowers that you sent to Charna.

We want you to know that we  
appreciate this evidence of your affection  
and sympathy.

Sincerely,

*Harry K. Stone*  
Harry K. Stone

hks:rc

Not to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

CONTEMPORARY ARTS MUSEUM

6948 OLD MAIN STREET ROAD-HOUSTON, TEXAS

AIR MAIL

August 12, 1955

Edith Gregor Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Mrs. Halpert:

The Contemporary Arts Museum in Houston is preparing an exhibition, scheduled for showing April 6 through May 6, 1956, dealing with the East and West influences in painting and sculpture.

We are interested to know if work by Yasuo Kuniyoshi, represented by you, might be available for loan for this exhibition. If any black and white photographs are available, we should appreciate your forwarding them to us for our consideration.

Any suggestions you might have of other artists whose work shows influences by the opposite culture, we should be most happy to have.

Sincerely yours,

*Bob Wilson*

Bob Wilson  
Chairman

BW:ES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# THE JOHN AND MABLE RINGLING MUSEUM OF ART

P. O. Box 1680  
SARASOTA, FLORIDA

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August 12, 1955

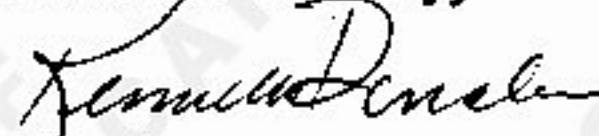
The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

As a result of increased attendance, we are planning to expand our exhibition program from five months of the winter season to the entire year. We shall, therefore, have to be much more dependent on institutions which prepare and circulate exhibitions than we have in the past.

Porter McCray has written us that you sometimes lend exhibitions of the artists you represent. Would you be kind enough to send us a list of exhibitions which you have available for the coming year and which you are planning for the future? Thank you very much.

Yours most sincerely,



Kenneth Donahue  
Curator

KD

August sixteenth,  
1 9 5 5

Mr. Curt Oplinger,  
2204 Ayr Street,  
Los Angeles 39,  
California.

Dear Mr. Oplinger:

I have just completed the final list for the exhibition "Introducing Los Angeles Painters" and am very pleased that you will be represented in this with the following pictures:

"The Iron Fence" 36x50 0 \$200.

So that we may go to press immediately, will you be sure that the data I have is correct. Will you also be good enough to send me by air mail one or two photographic prints of the painting for publicity use.

Arrangements have been made with Breughel to pack and ship the pictures to the Downtown Gallery and I hope you will deliver your entry to him within the next day or two so that he may get started for quick delivery. Thank you for your courtesy.

I hope it will be possible for you to be in New York for the opening and to see the exhibition. If you would like to have us send catalogs to your New York friends, we shall be glad to do so on request.

Sincerely yours,

egh-k.



August 19<sup>th</sup>, 1955

Downtown Gallery,  
32 East 51<sup>st</sup> Street,  
New York.

Attention: Edith G. Halpert

Dear Miss Halpert:

Many thanks for your letter of the fifteenth. I immediately asked the framer to deliver the painting to Breughel, and he promised to do so tomorrow (Saturday) along with others that he had to deliver.

Enclosed you will find some more copies of the photograph.

I am afraid we will not be in New York for the opening of the show but hope to be there around the first of October and we will come in to see both you and the show.

Enclosed you will find a list of some

of my friends I hope you can take care of them, but if not, just cross out the names you desire.

It may be a good idea to write on the face of the invitation (as if it is a message from me) "This show includes a Loew" and then sign it "Hove". You may get better response if it is brought to their attention, or perhaps you have a better method.

All the information in your letter was correct and I take this opportunity to wish you success with the show.

Sincerely yours,

David Hove

31952 Pacific Coast Highway  
Malibu



## **SURVEY OF CONTEMPORARY AMERICAN ART**

### **COLLECTIONS AND ACCESSIONS - Museums replying: 163**

#### **Collections**

Permanent Collections of 20th  
Century American Painting &  
Sculpture (total pieces).....17,097

Permanent Collections of 20th  
Century European Painting &  
Sculpture (total pieces)..... 4,159

Permanent Collections of  
Other Periods and Schools.....29,208

Total: 50,464

Percentage of Contemporary  
American art in permanent  
collections:

34%

#### **Accessions (Period from 1943-1952)**

Contemporary American Painting &  
Sculpture..... 6,748

Contemporary American Prints &  
Drawings..... 9,891

Combined total, all American  
Accessions: 16,639

Contemporary European Painting  
& Sculpture..... 1,142

Other Periods and Schools..... 6,552

Combined total European and  
Other: 7,694

Percentage of Contemporary  
American art in accessions  
(exclusive of prints & drawings):

47%

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457 CENTRAL AVENUE  
HIGHLAND PARK, ILLINOIS  
Highland Park 2-6600

August 4th, 1955

"  
Lawrence,  
Downtown Gallery,  
E. 51st Street,  
New York, New York

Dear Lawrence:


Please forgive me for addressing you this way,  
but I do not know your last name.

I have been waiting to hear from you, telling me  
that the three paintings had arrived safely in New  
York, but I have not heard from you.

Will you please drop me a line and tell me if  
the three paintings I sent back arrived safely?

Thank you very much.

Sincerely yours,

  
Mrs. Philip Ringer  
2385 Wood Path  
Highland Park, Illinois

LR/vcg

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August twenty-second,  
1 9 5 5

Miss Natalie Marston,  
The Institute of Contemporary Art,  
130 Newbury Street,  
Boston 16, Massachusetts.

Dear Miss Marston:

It was nice to hear from you.

Yes, we have additional prints of "Paterson"  
and "Calabans" and I shall write to Mr.  
Kneelis accordingly.

This really has been a ghastly summer - even  
in Connecticut - and it will be nice to be  
back in New York where storms are much more  
non committal.

My best regards.

Sincerely yours,

egh:k.



Broadway at College Avenue  
Oakland 18 • California  
Telephone Olympe 3-8118

## california college of arts and crafts

Founded in 1907  
Accredited: State of California  
Western College Association  
D. S. Defenbacher, President  
August 10, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Director  
The Downtown Gallery  
82 East 51st Street  
New York 22, N. Y.

Dear Edith:


The attached letter was just a shot in the dark. After writing and mailing it, it occurred to me that I should go to the one infallible source for information in matters such as this (maybe in all matters!).

Do you think there is a chance that this little idea might fly and can you think of any way to get it off the ground?

I know I should send this to Newtown but I can't remember whether it's Massachusetts or Connecticut.

We have just moved into a new house and are as domestic as hell. For the first time in four years we have a guest room. Mark us down on your future itinerary for adequate if not palatial accommodations.

Sincerely,

  
D. S. Defenbacher  
President

DSD:s



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th STREET  
NEW YORK 19, NEW YORK

C  
O  
P  
Y

August 17, 1955

Mr. Henri G. Courtais  
54 West 74th Street  
New York, New York

Dear Mr. Courtais:

About the question of stretching the Stuart Davis paintings for Drake University, Des Moines, I discussed this matter with Mr. H. Harvard Arnason, Director of the Walker Art Center, before he left for abroad. Mr. Arnason and Mr. James H. Elliott, Curator of the Walker Art Center, have informed us that their technician, Mr. Folstad, is fully qualified to assist you in stretching these canvases. Neither the Walker Art Center nor the Whitney Museum are prepared to pay the fees and expenses of both you and Mr. Bradley, but we would be glad to take care of the fee and expense of either one of you to do the work with Mr. Folstad's assistance. The actual financial agreement would be between you and Mr. Davis or his representative, Mrs. Edith G. Halpert, Director of the Downtown Gallery, New York. All technical arrangements would also be between you and Mr. Davis.

I am sending copies of this letter to Mr. Davis, Mrs. Halpert and Mr. Elliott.

Sincerely yours,

Lloyd Goodrich /s/  
Associate Director

LG:ml

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It is of course, my hope that through experience of being in contact with many fine works of art you will find in these paintings a quality needed in any intended program of exhibition and sales. I am aware that your program at the Downtown may be already catalogued for the coming season, however, should there be any chance of an opening, I would be most happy to learn about it.

I would like to include additional data concerning my experience in the field, including exhibitions held, formal education and biographical data. I think this material would more properly follow any indication that you may have of accepting this work for a showing.

I want to express my sincere appreciation for your interest in this material. I hope for further contacts with you and will be very grateful, if you can see some success attached to this thought. If there is any other material that would give you an additional insight into my personality and experience, I would be most happy to forward this information and give you any assistance needed in working out further details. I will be anxiously concerned with the reception of this idea and hope for a favorable action. Thanking you, I am:

Cordially yours



L. Ward



Office of  
LAURENCE SICKMAN  
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART  
(The William Rockhill Nelson Trust)  
ATKINS MUSEUM OF FINE ARTS  
KANSAS CITY 11, MISSOURI  
Cable Address: Neltrust

UNIVERSITY TRUSTEES:  
ROBERT B. CALDWELL  
MILTON MCGREEVY  
DAVID T. BEALS

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August 5, 1955

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

The Gallery is planning its schedule of lectures for next season and we are planning to concentrate as much as possible on the field of contemporary art in the hope of arousing greater interest in modern style in Kansas City.

On behalf of the Friends of Art I should like to extend a very cordial invitation to you to come to the Gallery next season for a lecture on contemporary American painting. Your knowledge of the field would be of extraordinary value to us all.

The most appropriate time would be Thursday evening, March 22nd, at 8:30 p.m. The organization could pay a fee of \$150. plus expenses, for the lecture.

If you find that you can accept I would appreciate an early reply and also a photograph and short biographical sketch for publicity and advance publication of the lecture. If possible, I should also appreciate knowing the title of your lecture.

We can promise you a fine time in Kansas City to help express our appreciation for your coming and I do want to assure you of my own personal gratitude.

With very best regards,

Yours sincerely,

  
Patrick J. Kelleher  
Curator of European Art

PJK:ct



[Aug. 1955]

Mrs. Joseph Gorton  
20 Highland Terrace  
Brockton, Massachusetts

Dear Edith,

Just saying thank you for your wonderful hospitality hardly conveys my appreciation of this past weekend - but somehow I want you to know that I am very grateful. There are so many ways in which I shall miss Joe, but perhaps one that I feel most deeply - and can least aptly express - is that part of our lives which was so enriched by the extra-ordinary friendships he created and maintained. I always felt that I was so fortunate to share in them, but I have a very real feeling



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLYMPIA 2-1444

August 15, 1955

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st St.,  
New York 22, N.Y.

Dear Mrs. Halpert,

Fred Wight talked to me on the phone last Wednesday night after having a conversation with you and gave me the following information:

1. Artists on which you were all set: Adams, Barr, Edmondson, Jarvaise, Pinto, Schiffrin, Ruben, Zajac.
2. Keith Finch's painting was considered too big. It was my understanding that you wanted a smaller one of his substituted and we have a new one that he has just completed as well as a "Stilllife with Chair" which Fred saw in the gallery.
3. You wanted photographs on Julian, Leeper, McClellan, McLaughlin, Reed and Yacco. I have just mailed you airmail special delivery a package containing 2 1/2" x 2 1/2" color transparencies of the paintings by these artists which Fred selected in the gallery.

I trust that this information supercedes that in your letter which I received Saturday. If not, and if you still need further photos, please let me know. Marion Pike, whom you mention in your letter, is not one of our artists.

I think that this takes care of everything for the moment. Please let me hear from you soon.

Sincerely yours,

  
Felix Landau  
LANDAU GALLERY

Mr. Joseph Hirshhorn

July 28, 1965

Page 2

P. 2. Under separate cover I am sending you a copy of our 1965-66  
Bulletin and a copy of our quarterly magazine.



Born: July 12, 1923, St. Louis, Mo. Age: 31.

Attended elementary school and graduated in 1938.  
High school: Majored in art. Graduated in 1942.

Worked for one year as an office clerk. Soon after in 1943, I was drafted into the Navy. Served 26 months.

In 1946 enrolled at Washington University, St. Louis Mo. under the G.I. Bill of Rights. Majored in Painting. I also took a liberal arts course with my art studies. After three years I left Washington University.

Enrolled for one year still under the G.I. Bill at the Escuela De Bellas Artes, San Miguel Allende, Gto., Mexico.

Returned to St. Louis. On first-prize money of \$250 from St. Louis Artist Guild Oil Show of 1950, returned to Mexico. Began process of finding an original manner of expression in art. From 1951 through 1953 made two more sojourns to Mexico on savings.

Since January, 1954, continue to paint while working as a billing clerk.

August twenty-second,  
1 9 5 5

Mr. Patrick J. Kelleher,  
Curator of European Art,  
Atkins Museum of Fine Arts,  
Kansas City 11, Missouri.

Dear Mr. Kelleher:

Since the gallery is closed until September sixth,  
there was some delay in the letter reaching me.

I shall indeed be glad to hold forth in Kansas City  
and shall write to you in greater detail later as to  
the subject I would prefer. Naturally, I will lay  
off aesthetics as that is not my field, but shall con-  
centrate more on what was titled "the other side of  
the canvas" when I talked to the Friends of Art in  
Chicago and year or two ago - but this can be discussed  
subsequently.

The idea of being in Kansas City evokes nostalgia as I  
still recall my previous trip on the occasion of the  
grand opening of the William Rockhill Nelson Gallery.  
And does that date me!

My best regards.

Sincerely yours,

egh-k.



JOSEPH L. WHELAN, M. D.  
22 WEST ADAMS  
SUITE 1002  
DETROIT 26, MICHIGAN

NEUROLOGY AND  
ELECTROENCEPHALOGRAPHY

WOODWARD ROOM

August 2 [1955]

Dear Mrs. Halpert,

I wrote Mrs. Ben Shahn last week that I was interested in buying the portrait of Andre Malraux which he did for L'Espresso magazine.

In his answer to me Mrs. Shahn suggested that I write to you. He also mentioned that L'Espresso was interested in obtaining the portrait. I feel a little inadequate about competing with L'Espresso magazine, but my enthusiasm for the painting, the subject, and the artist give me courage - and there you are -

Could you let me know if the painting is available and if so at what price.

Sincerely,

Gloria Whelan

Mrs. Joseph Whelan  
1360 Oxford Road  
Grosse Pointe 36, Michigan  
TU 16792

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August 5, 1955

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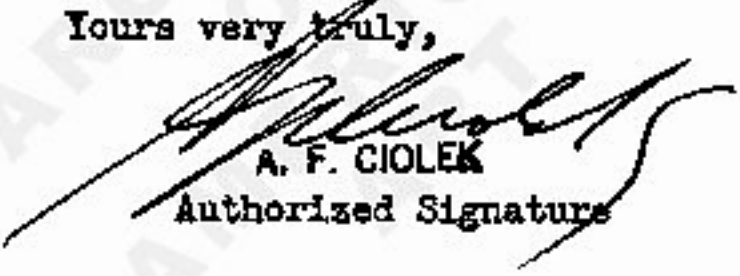
Edith G. Halpert  
32 East 51st Street  
New York 22, New York

RE: ROYAL MC BEE CORPORATION

Dear Madam:

This is to let you know that your letter has been received and is having our careful attention. As soon as examination of our records has been completed, we shall write you promptly.

Yours very truly,

  
A. F. CIOLEK  
Authorized Signature



August nineteenth,  
1 9 5 5

Miss Marion Pike,  
243 South Minnfield,  
Los Angeles, California.

Dear Miss Pike:

I have just discovered that your painting was part of the Laguna Art Association exhibition, which is being returned directly to Braggar. Thus, we have advised the latter to remove it from the Laguna group and ship it to us, thereby obviating the necessity for you to make a separate delivery.

Sincerely yours,

egb:k.

Mrs. Edith Halpert

10-VIII-55

Whether there should be an O'Keeffe show in Los Angeles next spring evidently depends upon you. Although I should like AMERICAN GALLERY to have the honor and kudos of presenting such a show, may I express to you in warmest terms that my first desire is to wish to do what is the best for the artist herself. I still apply for the privilege of a show of O'Keeffe's work for March 1956, but if it is better for her to have an exhibition at Occidental College at the time she will (if she does) give a talk to the Southwest Conference, then I believe my deepest ends have been served. Both my wife and I are long-time admirers of her work and hope to own a painting by O'Keeffe before very long.

In closing may I mention that James C. Leong has told me of your interest in him and the help you gave him in locating at the Barone Gallery. We look forward to presenting him here in a one-man show this very November (Sunday 30 October through Thanksgiving Day). We have commissioned a special work from him which will first be exhibited at his one-man show at AMERICAN GALLERY.

As a Johnny-come-lately I look forward to meeting you when we are in New York during the week of October 9. We shall arrive Saturday the 8th and be at the Gotham.

But I shall hope to hear from you before then.

Cordially yours,

  
JOHN BAUER, Director.